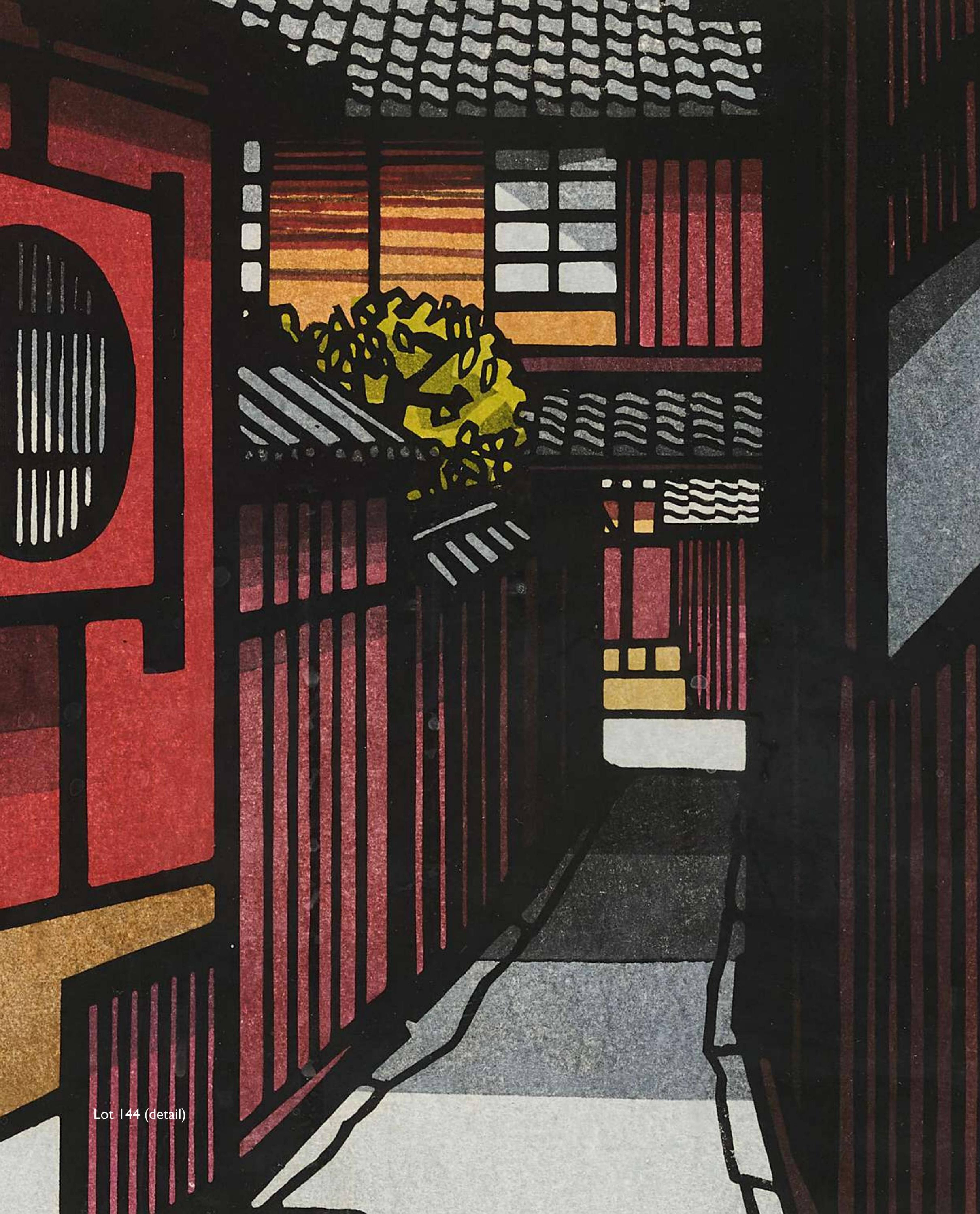
OLYMPIA auctions

# CHINESE & JAPANESE WORKS OF ART

WEDNESDAY 14TH MAY 2025



Lot 144 (detail)

# CHINESE & JAPANESE WORKS OF ART

TO BE SOLD BY AUCTION:
25 Blythe Road, London W14 0PD

AUCTION:
Wednesday 14th May 2025, 11am precisely

PUBLIC EXHIBITION:
Sunday 11th May 12pm-4pm
Monday 12th May 10am-8pm
Tuesday 13th May 10am-5pm

SALE NUMBER OA0158

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Front cover Lot 12

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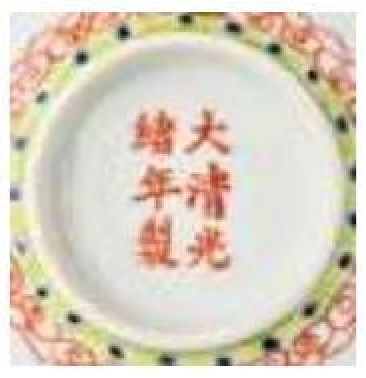
1

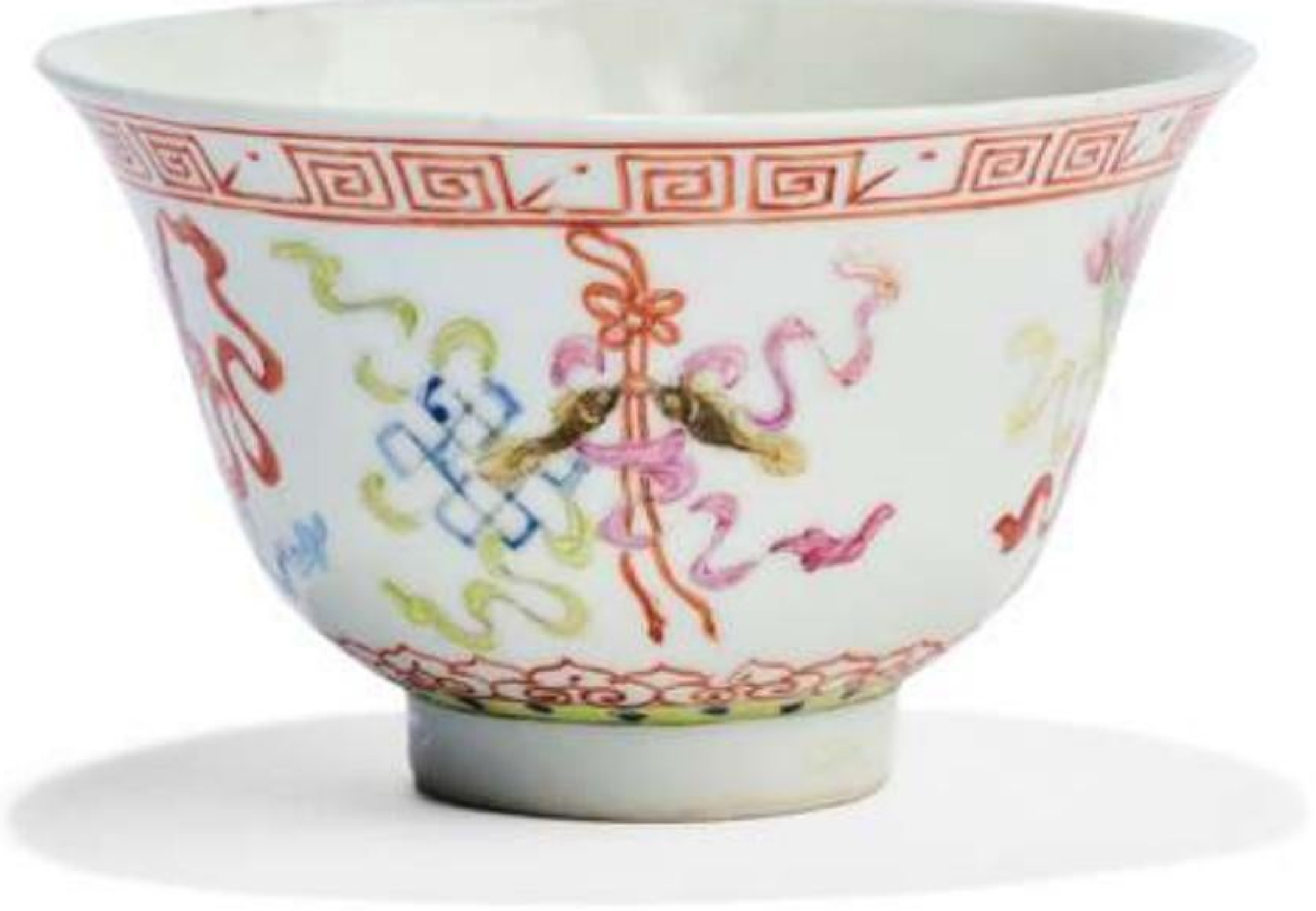
## A CHINESE FAMILLE-ROSE 'BAJIXIANG' CUP, GUANGXU MARK AND PERIOD (1875-1908)

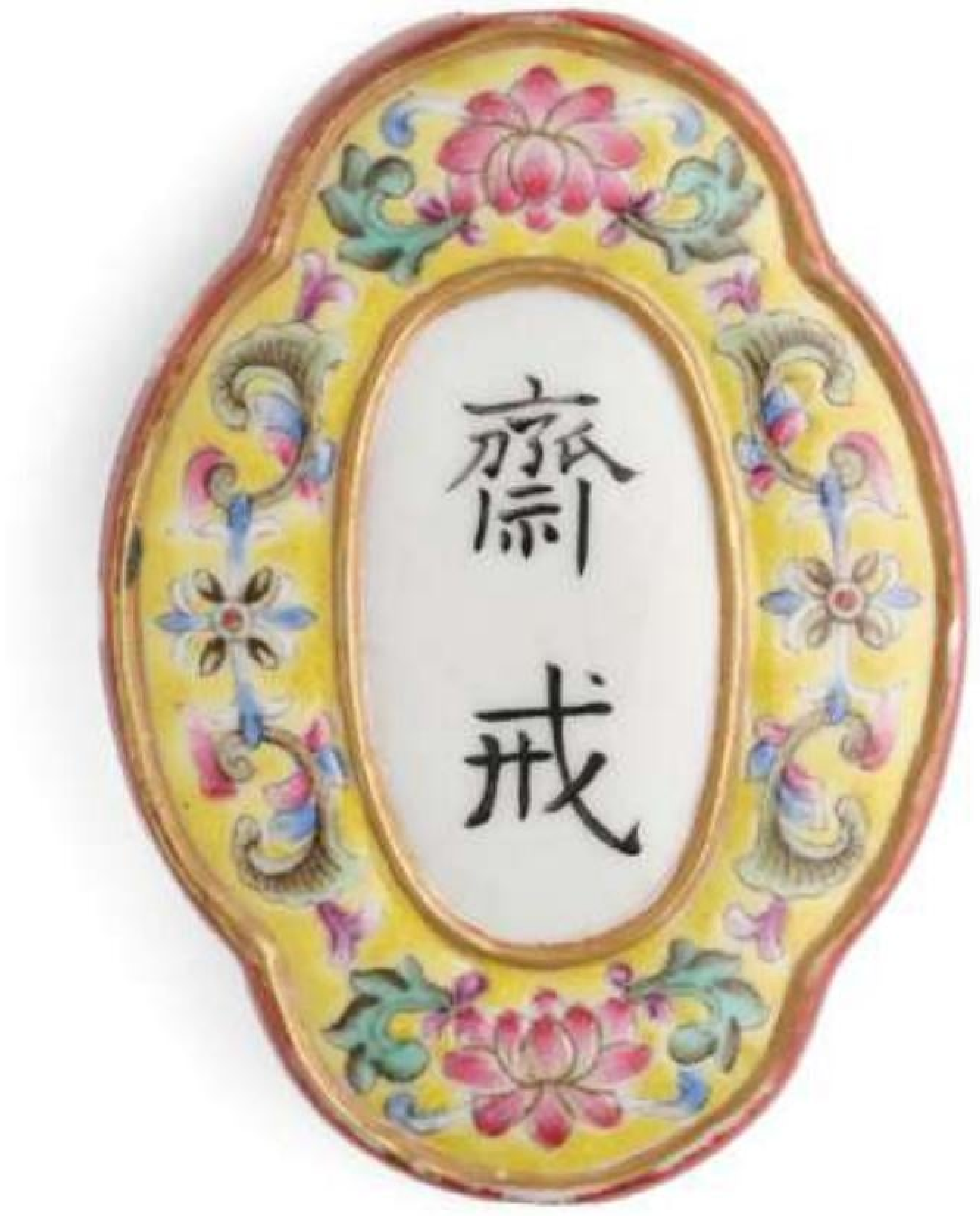
the deep rounded sides rising from a short straight foot to a flaring rim, brightly enamelled around the exterior with four Buddhist emblems between *ruyi* and classic scroll bands, the base with the six-character reign mark in iron-red, 10.3cm diameter

**£400-600**

清：粉彩八吉祥纹杯，大清光绪年制款（官窑）（1875-1908）







2

## A CHINESE FAMILLE-ROSE YELLOW GROUND 'ABSTINENCE' PLAQUE, PROBABLY REPUBLIC PERIOD (1912-49)

the quatrefoil plaque finely enamelled to the front face with an oval cartouche enclosing the Chinese characters 'zhai jie' within a floral scroll reserved on a rich yellow ground, the reverse similarly decorated with the same inscription in Manchu characters, the sides with a gilt classic scroll band reserved on an iron-red ground, pierced for suspension, 5.5cm long

Notes: During the Qing dynasty, the court observed abstinence as part of a ceremonial requirement before worshipping the ancestors, the Heavens and other deities. These plaques were made in various materials, including jade, bamboo, painted enamel and porcelain.

**£800-1,200**

疑似民国时期：黄地粉彩'禁欲'挂屏（1912-49）

3

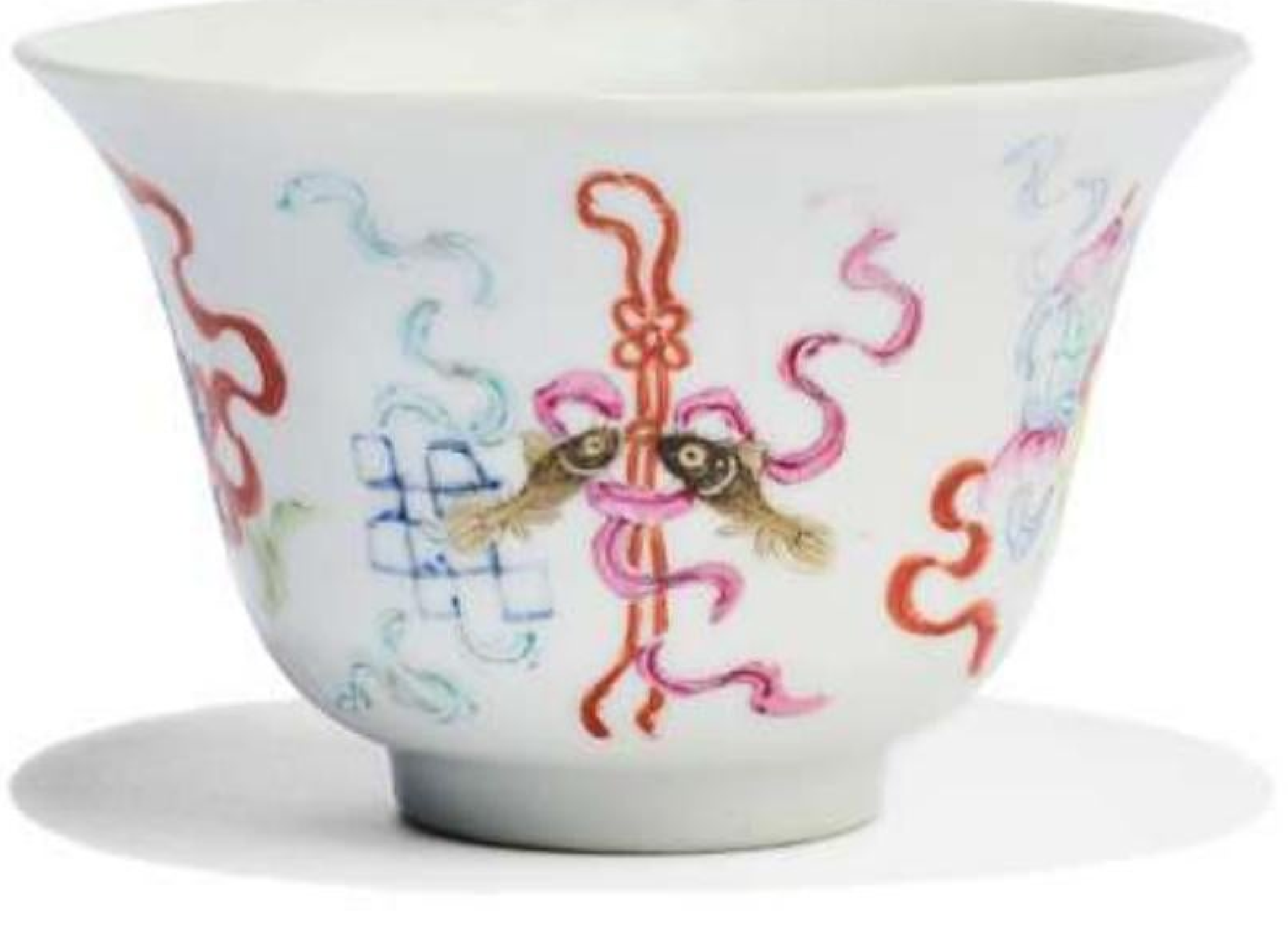
## A CHINESE FAMILLE-ROSE 'BAJIXIANG' CUP, QING DYNASTY, 19TH CENTURY

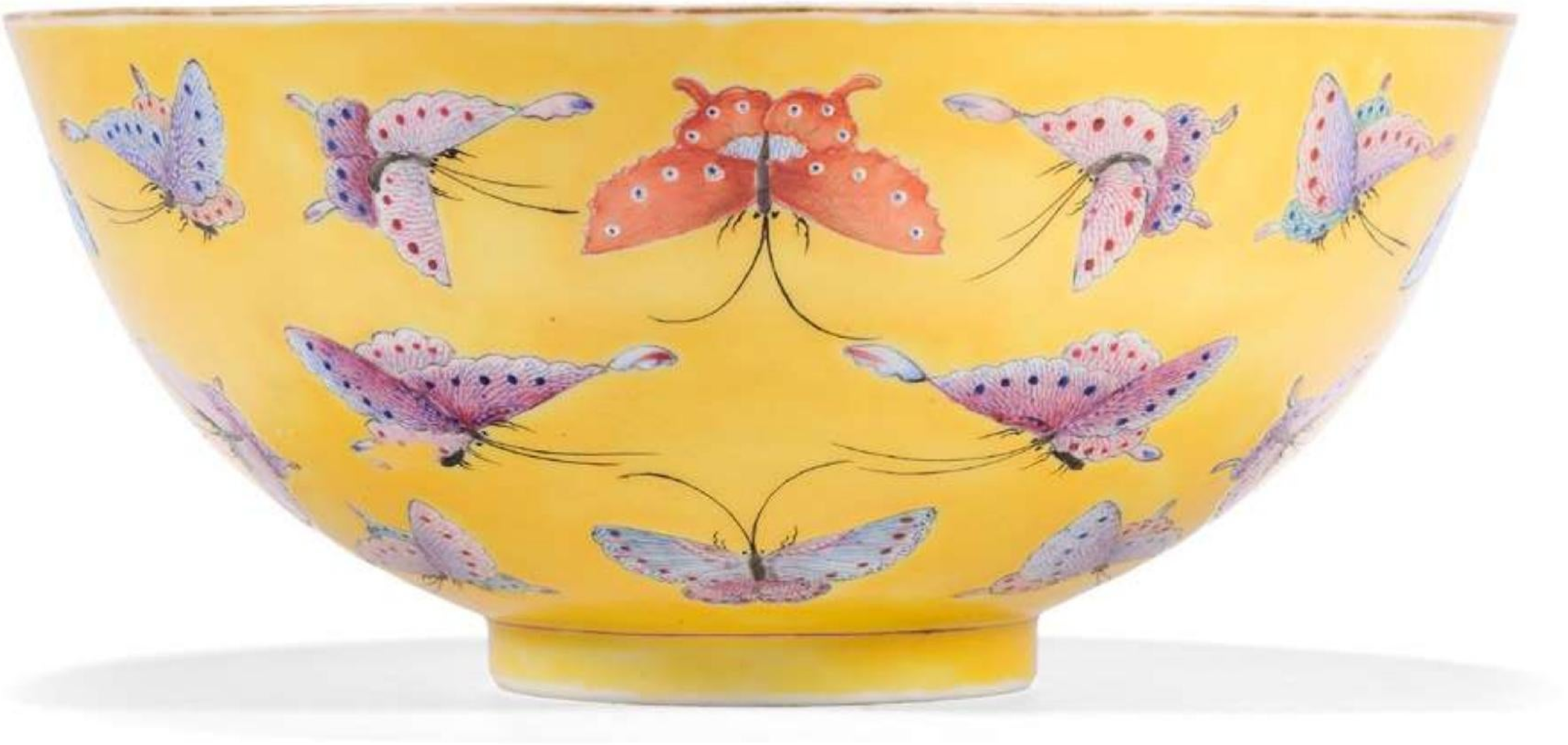
the deep rounded sides rising from a short straight foot to a flaring rim, brightly enamelled around the exterior with four Buddhist emblems, the base with apocryphal Jiaqing mark, 9cm diameter

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS.

**£300-500**

清：粉彩八吉祥纹杯，19世纪





**4**

### A CHINESE FAMILLE-ROSE YELLOW-GROUND 'BUTTERFLY' BOWL, TONGZHI MARK AND PERIOD (1862-74)

the deep rounded sides rising from a short straight foot to a slightly everted rim, finely and brightly enamelled around the exterior with butterflies in flight, all reserved on a rich yellow ground, the base with four-character reign mark in iron red, 19.5cm diameter

Provenance: From the Collection of Assistant Professor Rune Rydquist (1914-2003).

**£600-800**

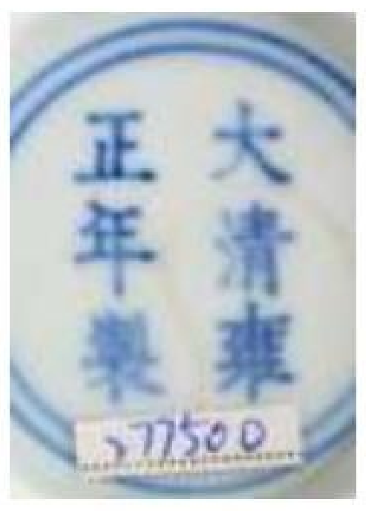
清：黄地粉彩蝶纹碗，大清同治年制款（官窑）（1862-74）

**5**

### A CHINESE CELADON-GLAZED 'LOTUS' BOWL, YONGZHENG MARK AND POSSIBLY OF THE PERIOD

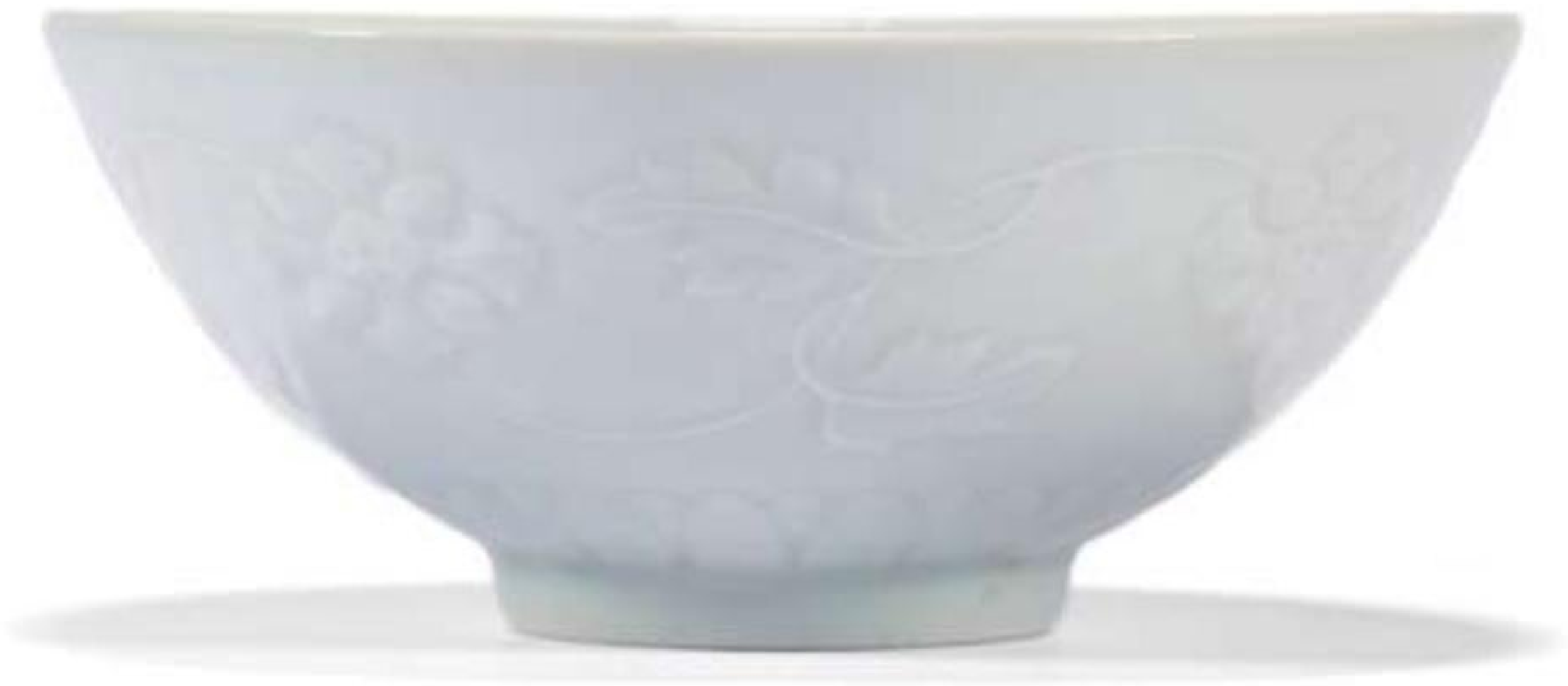
the rounded sides rising from a short tapering foot to a slightly everted rim, finely carved around the exterior in low relief with a leafy lotus scroll above a lotus-lappet band at the foot, the interior incised with a large flower head, covered overall in a pale bluish-celadon glaze, the base with the six-character reign mark in underglaze-blue, 12.5cm diameter

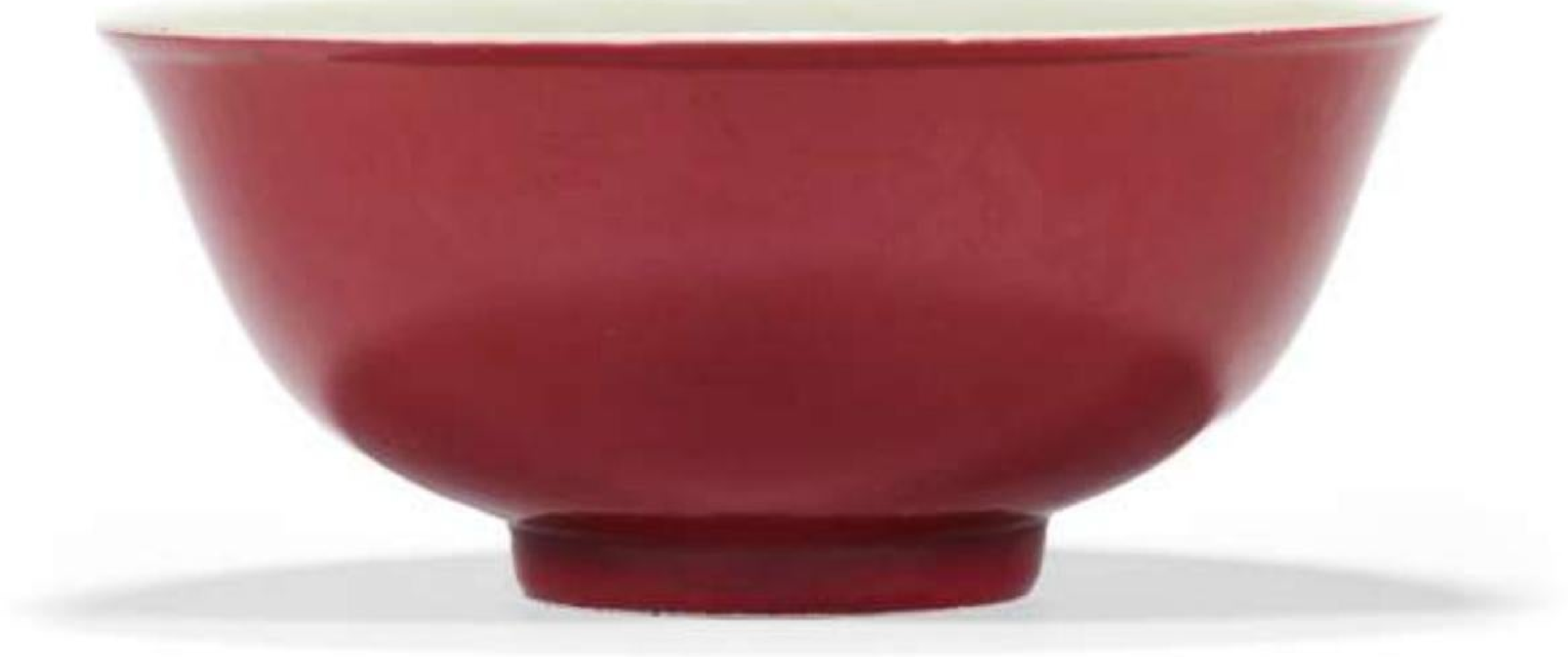
Footnote: For an almost identical bowl, see Christie's, Hong Kong, 30 November 2023, lot 1146; and for another, see R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pp. 202-3, no. 856.



**£3,000-5,000**

青白釉莲纹碗，大清雍正年制款，或为雍正时期





**6**

### A CHINESE COPPER-RED GLAZED BOWL, QING DYNASTY, 18TH CENTURY

the deep rounded sides rising from a short foot to an everted rim, richly glazed in a deep red to the exterior, the interior glazed white, 16.2cm diameter

**£400-600**

清：釉里红碗，18世纪

**7**

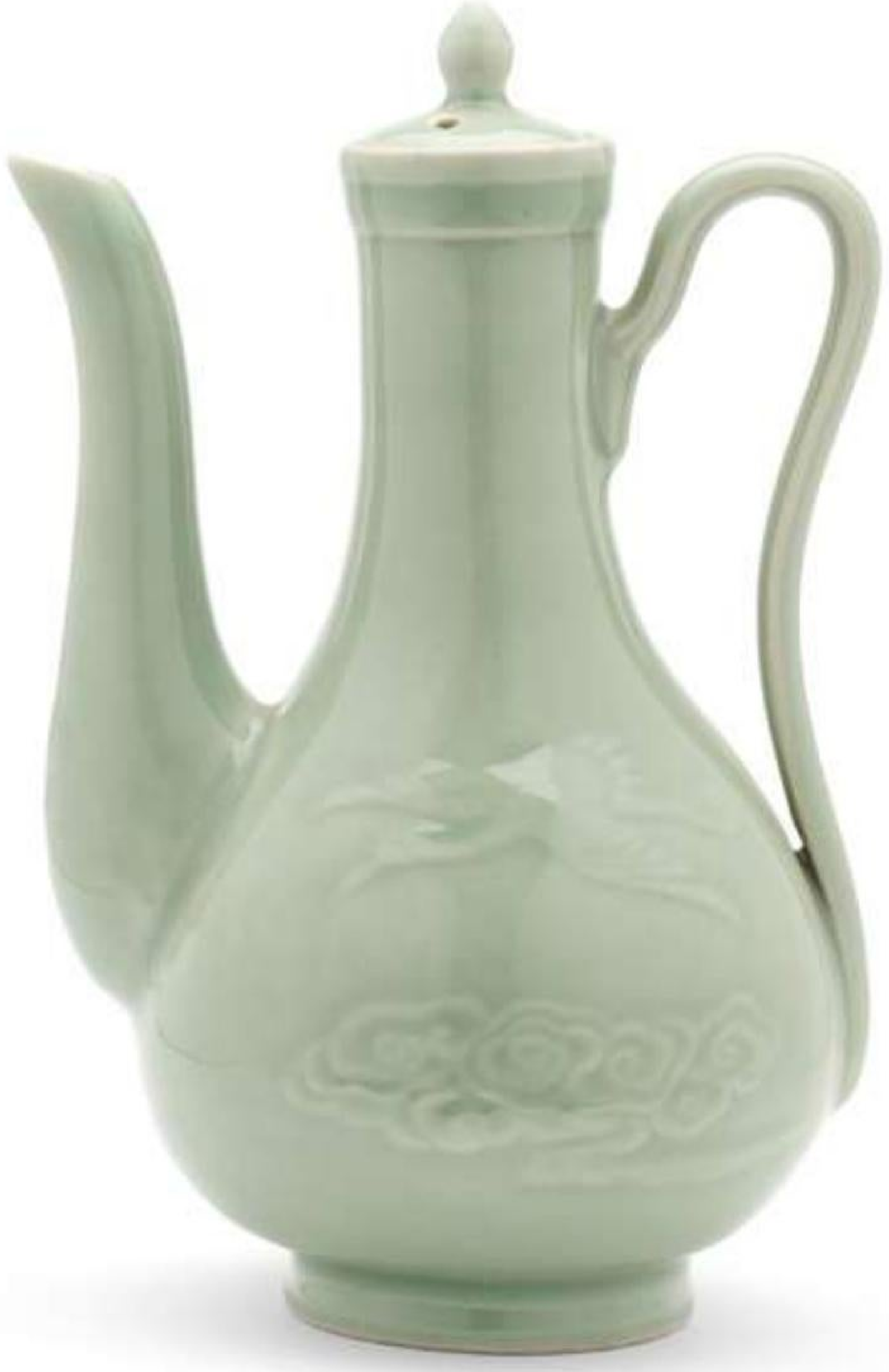
### A CHINESE CELADON-GLAZED EWER AND COVER

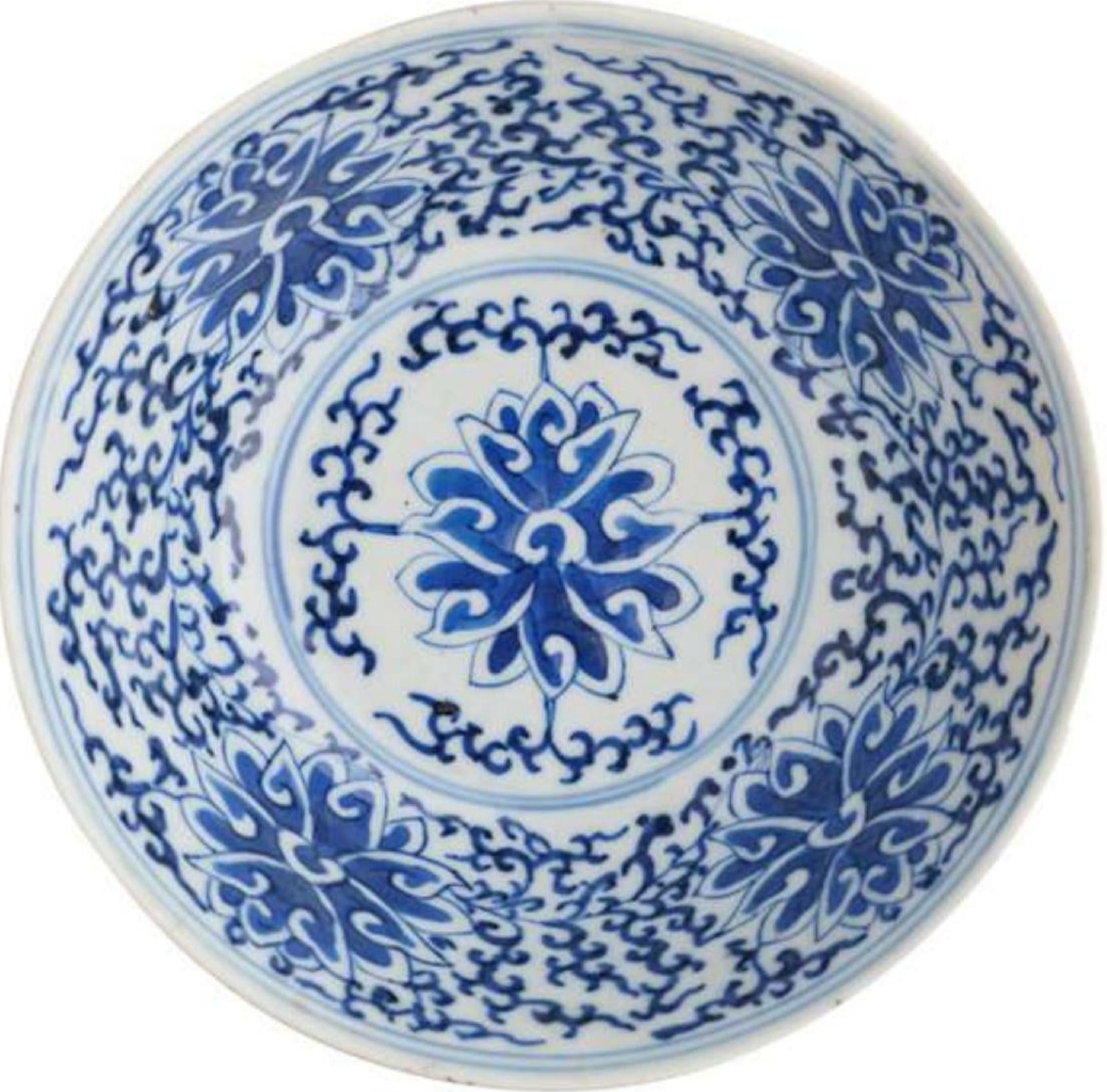
the pear-shaped body rising from a short spreading foot to a tall neck, carved to either side of the body with a crane in flight above *ruyi*-clouds, divided by a loop handle and an S-shaped spout, covered overall in a pale bluish-green glaze the domed cover surmounted by a lotus bud finial, 21.3cm high

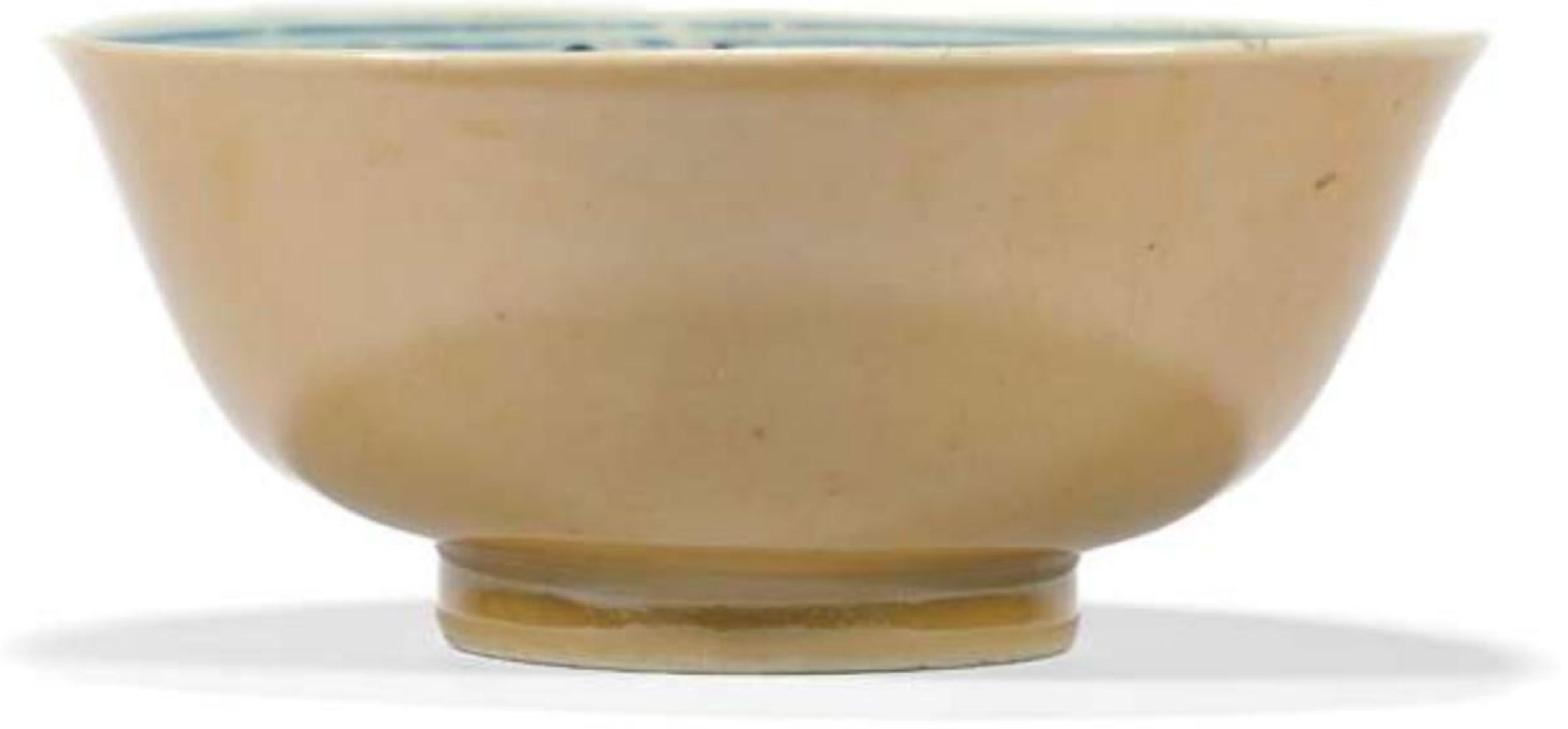
Provenance: Acquired in Hong Kong in the 1960/70s.

**£100-200**

青釉执壶及盖

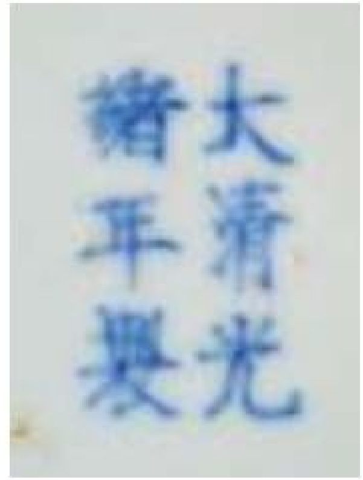






## 8

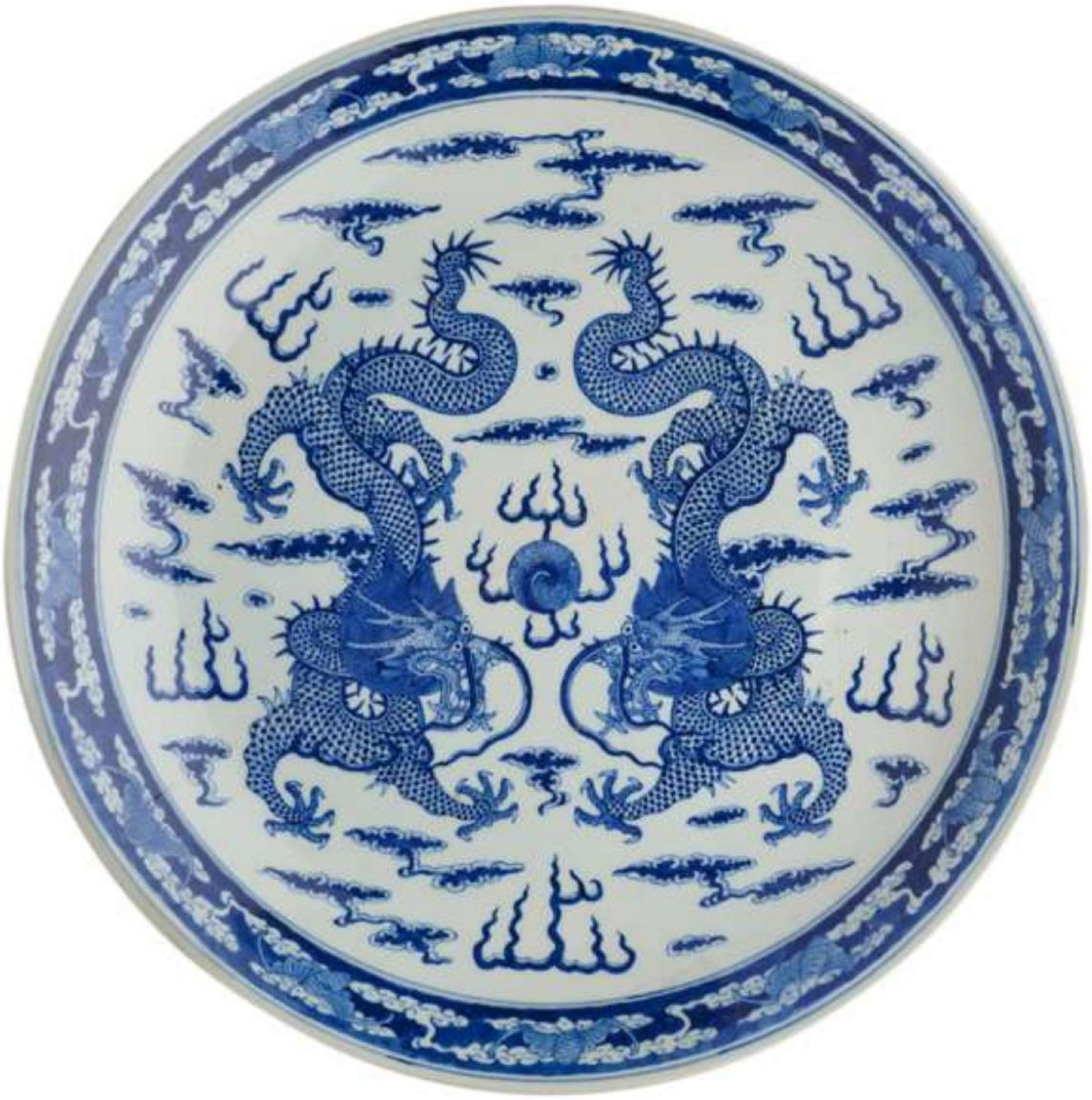
## A CHINESE BLUE AND WHITE AND CAFE-AU-LAIT BOWL, GUANGXU MARK AND PERIOD (1875-1908)



the deep rounded sides rising from a short straight foot to an everted rim, painted to the interior in rich cobalt-blue tones with a lotus medallion, encircled in the well by a leafy lotus scroll, the exterior covered overall in a light coffee-coloured glaze, the base with the six-character reign mark in underglaze-blue, 15.2cm diameter

**£2,000-3,000**

清：青花酱釉莲纹碗，大清光绪年制款（官窑）（1875-1908）



## 9

### A LARGE CHINESE BLUE AND WHITE ‘DRAGON’ CHARGER, QING DYNASTY (1644-1911)

the shallow rounded sides rising from a short tapering channelled foot to an everted rim, painted in rich cobalt-blue tones with a pair of scaly five-clawed dragons in mutual pursuit of a flaming pearl, all within fire and cloud scrolls and a cloud and bat band at the rim, the exterior with three leafy lotus scrolls, the base with a six-character Kangxi mark in underglaze blue within a double circle, 37.8cm diameter

**£1,200-1,800**

清：青花龙纹大盘（1644-1911）

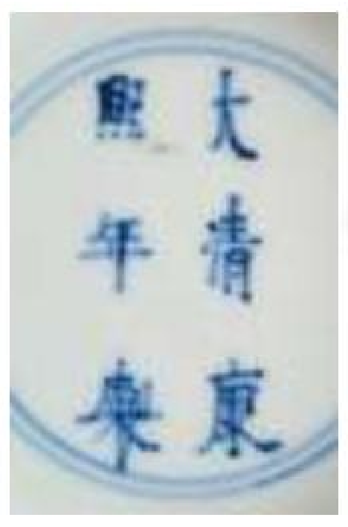
## 10

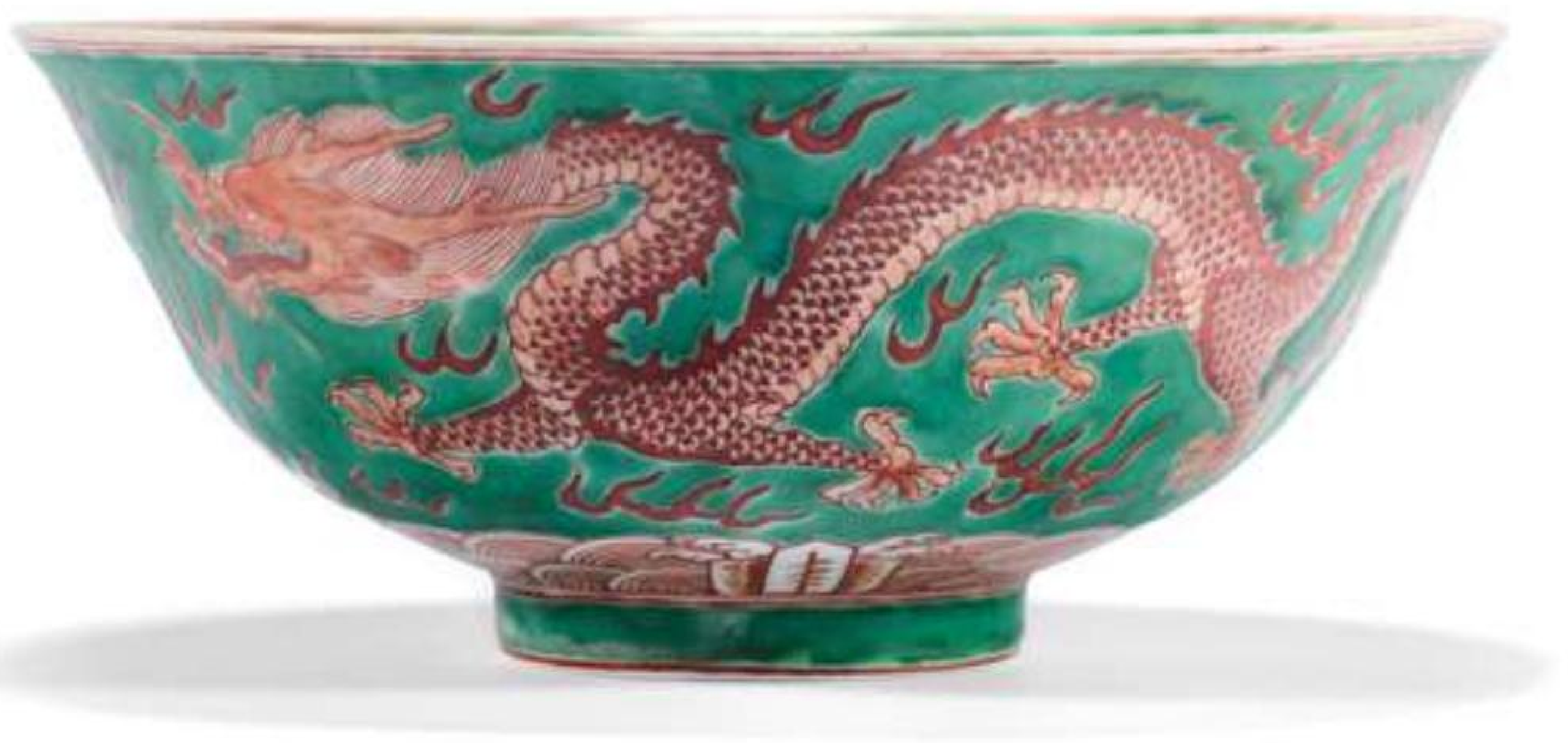
### A CHINESE LATER ENAMELLED GREEN-GROUND IRON-RED ‘DRAGON’ BOWL, THE PORCELAIN KANGXI PERIOD (1662-1722)

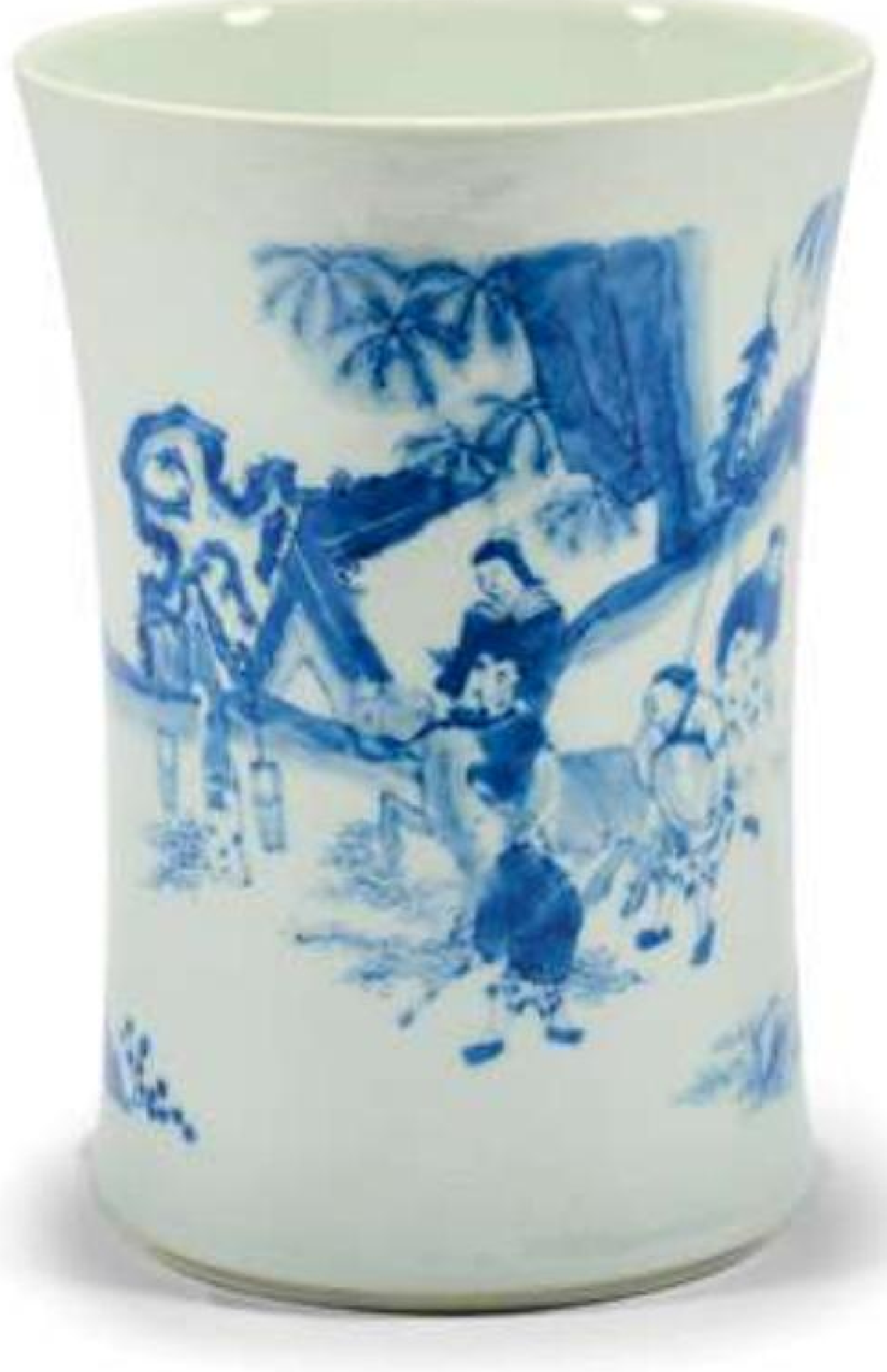
the deep rounded sides rising from a short straight foot to an everted rim, painted around the exterior with two large scaly dragons in pursuit of a flaming pearl, all amidst fire and cloud scrolls and reserved on a green ground, the interior similarly painted, the base with the six-character mark in underglaze blue, 17.5cm diameter

**£1,000-2,000**

清康熙：青地矾红彩龙纹碗（后加彩）







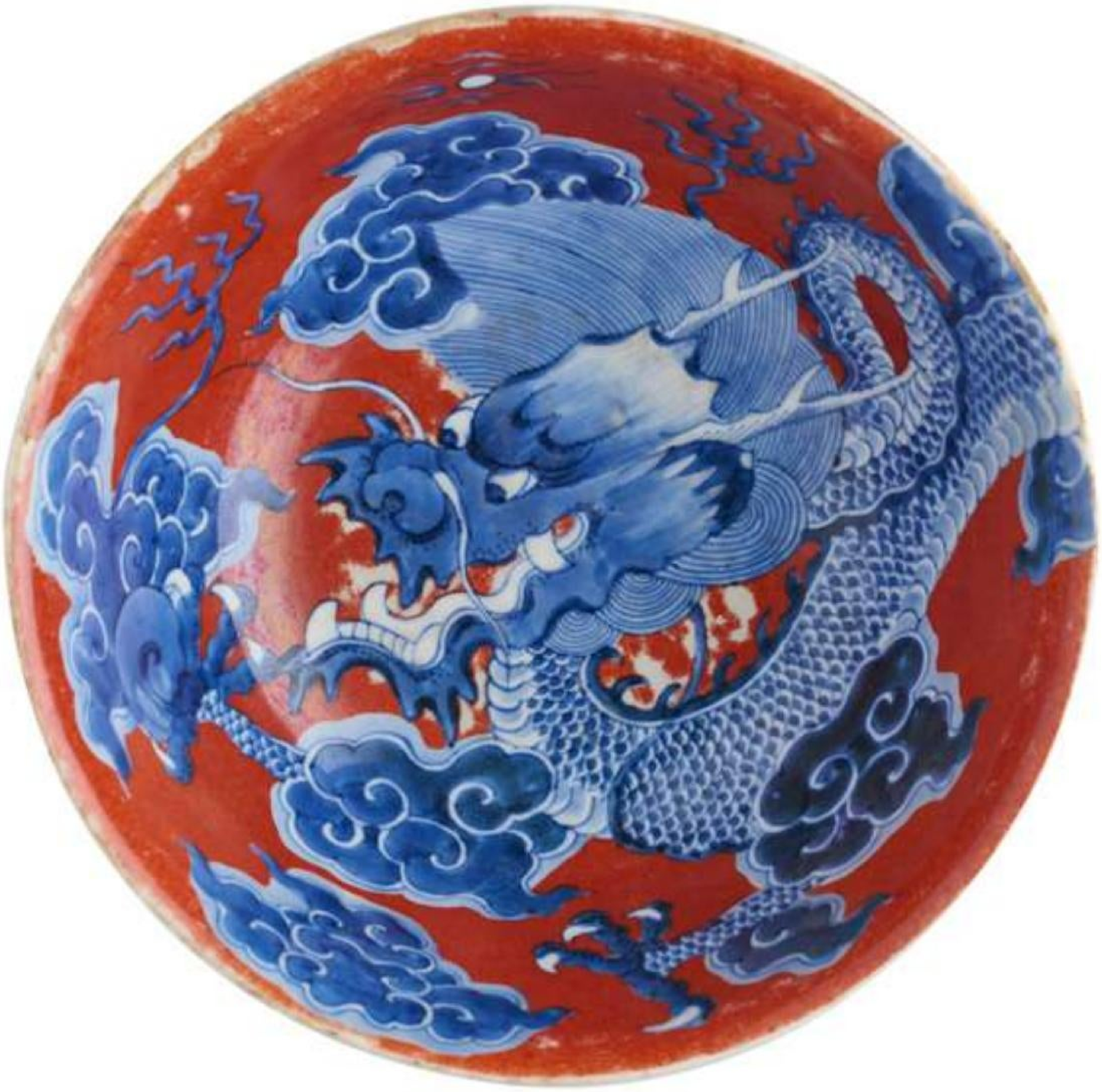
## 11

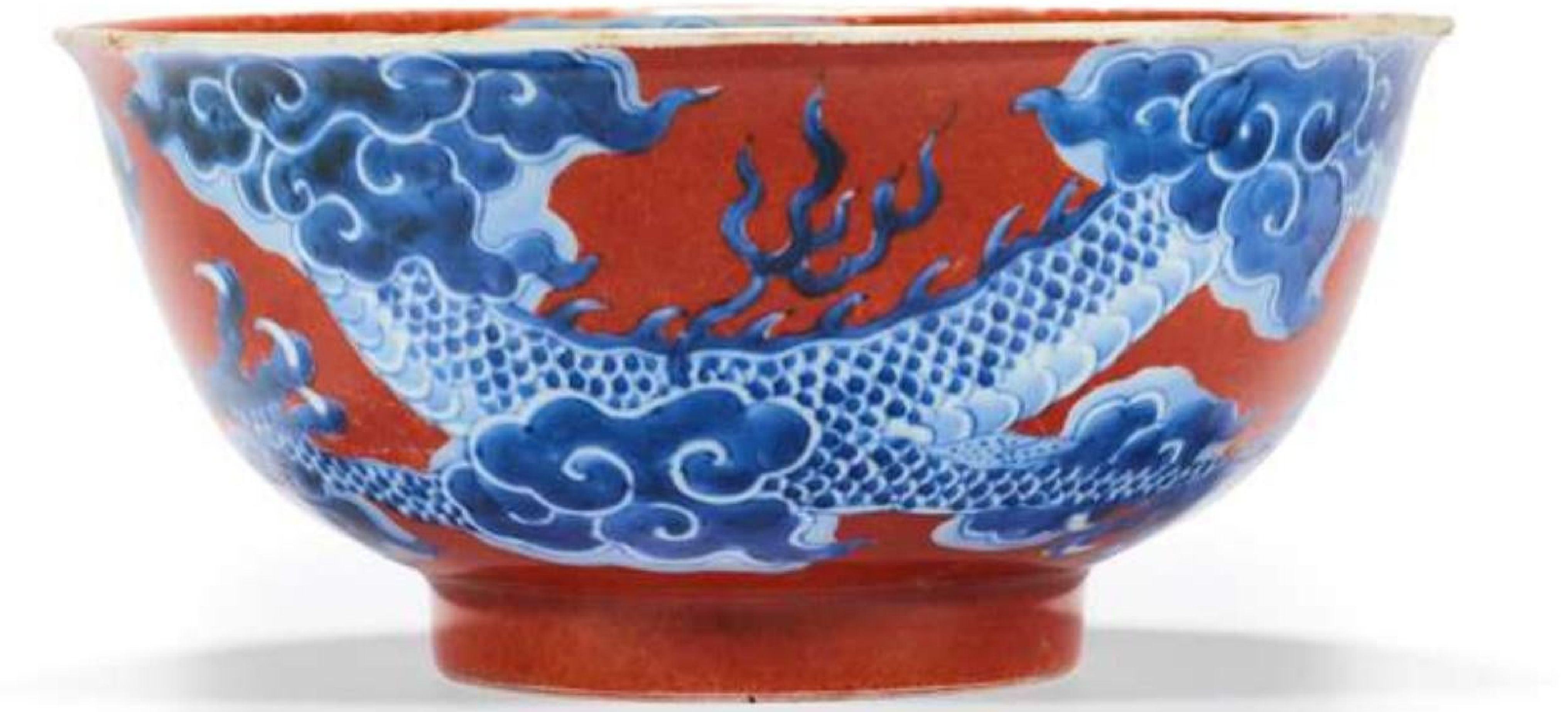
### A CHINESE BLUE AND WHITE TRANSITIONAL STYLE BRUSHPOT

the waisted cylindrical body rising from a recessed base, painted around the exterior in rich cobalt tones with figures in a rocky landscape, all between incised floral bands at the foot and rim, 13.8cm high

**£200-300**

青花过渡风格山水人物图笔筒





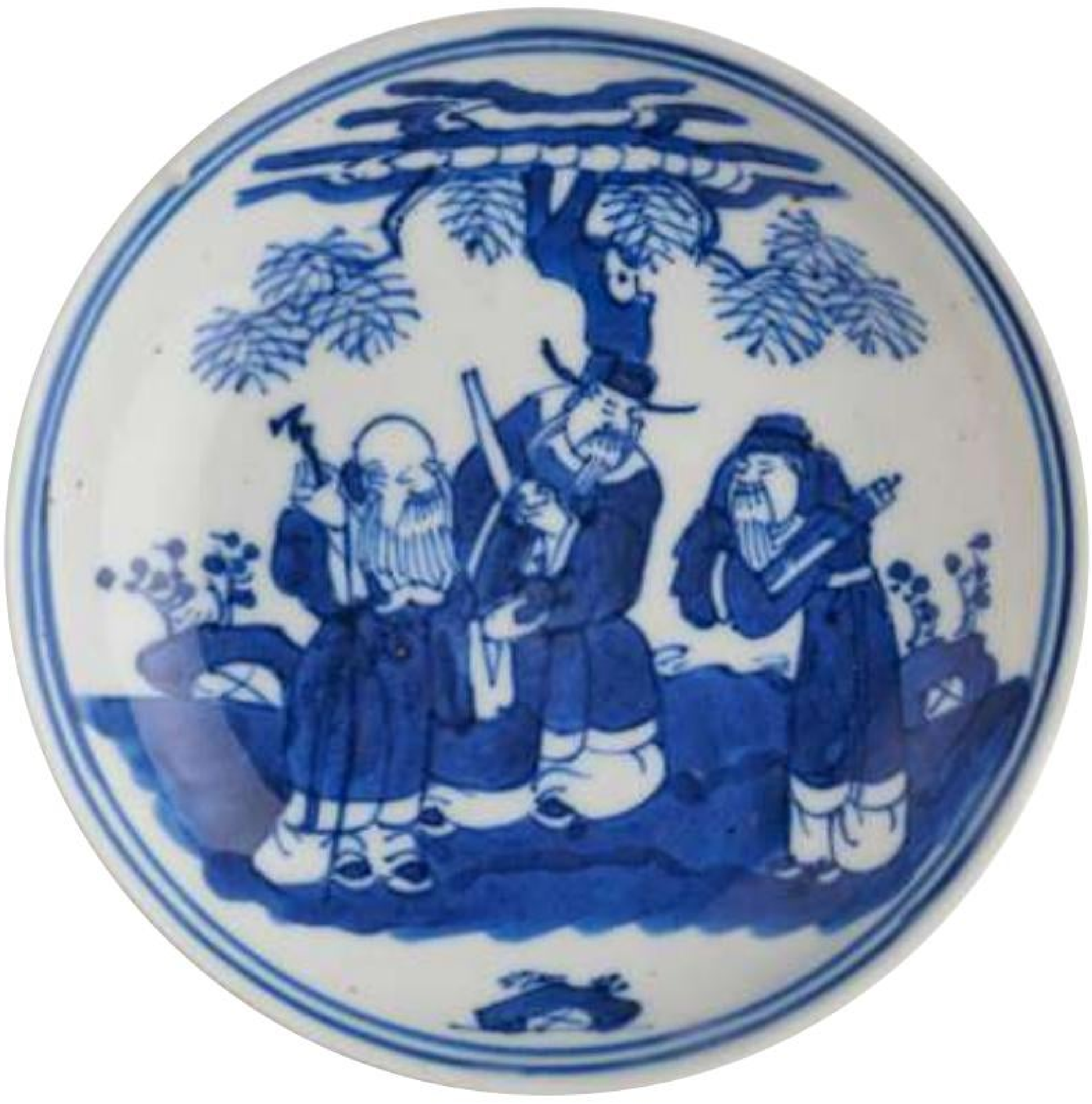
## 12

## A CHINESE RED-GROUND BLUE AND WHITE 'DRAGON' BOWL, QING DYNASTY, KANGXI PERIOD (1662-1722)

the deep rounded sides rising from a short straight foot to an everted rim, freely painted around the exterior and over the rim into the interior with a large scaly dragon in pursuit of a flaming pearl, all amidst fire and cloud scrolls and reserved on a rich iron-red ground, the base with apocryphal Xuande mark, 18cm diameter

**£800-1,200**

清康熙：红地青花龙纹碗（1662-1722）



## 13

### A CHINESE BLUE AND WHITE 'IMMORTALS' SAUCER DISH, QIANLONG MARK AND PERIOD (1736-95)

the rounded sides rising from a short straight foot to a slightly everted rim, painted to the interior in rich cobalt-blue tones with three Immortals standing beneath an old, gnarled pine tree, the base with the four-character mark in underglaze-blue, 10cm diameter

**£300-500**

清：青花人物纹折沿盘，大清乾隆年制款（官窑）（1736-95）

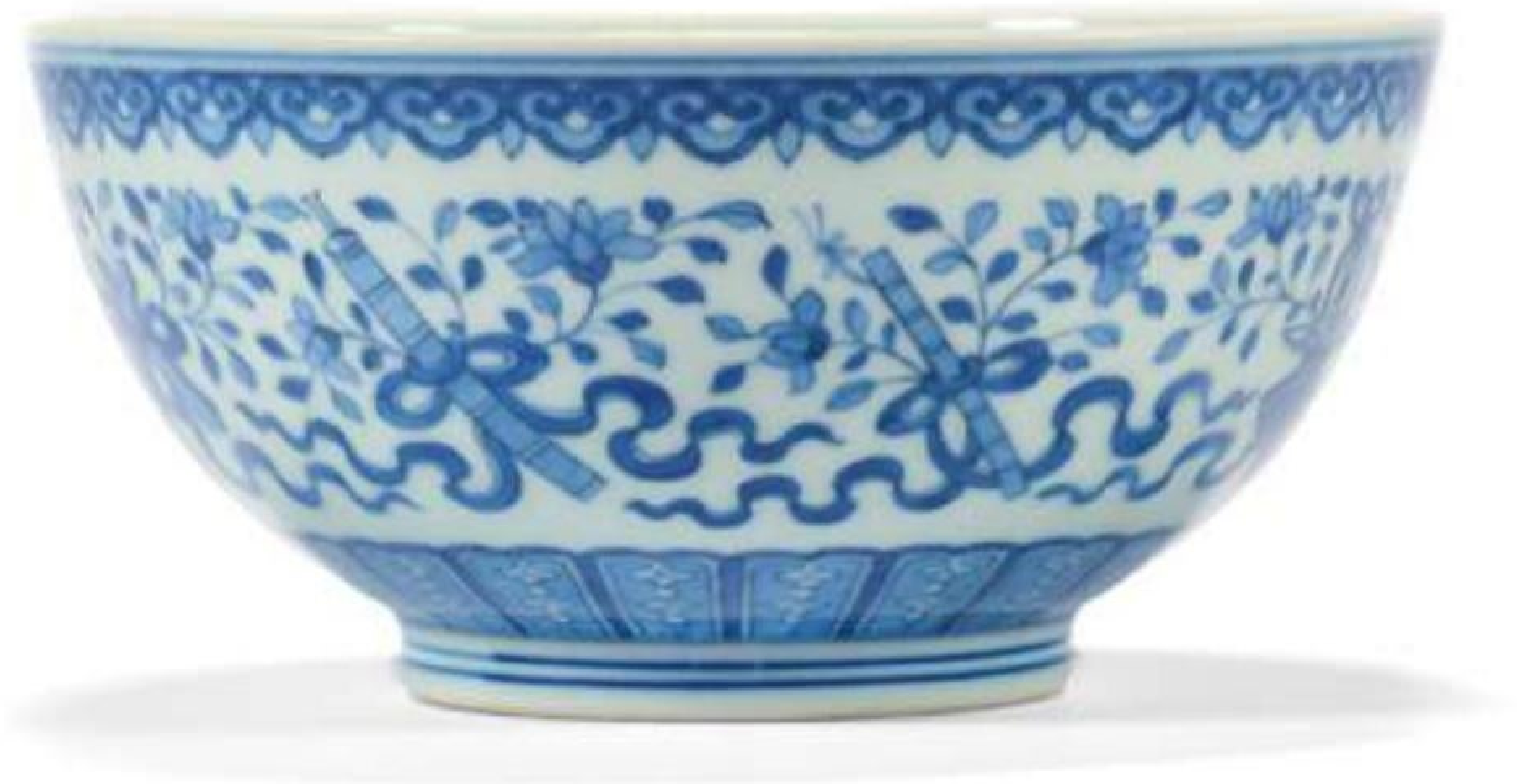
## 14

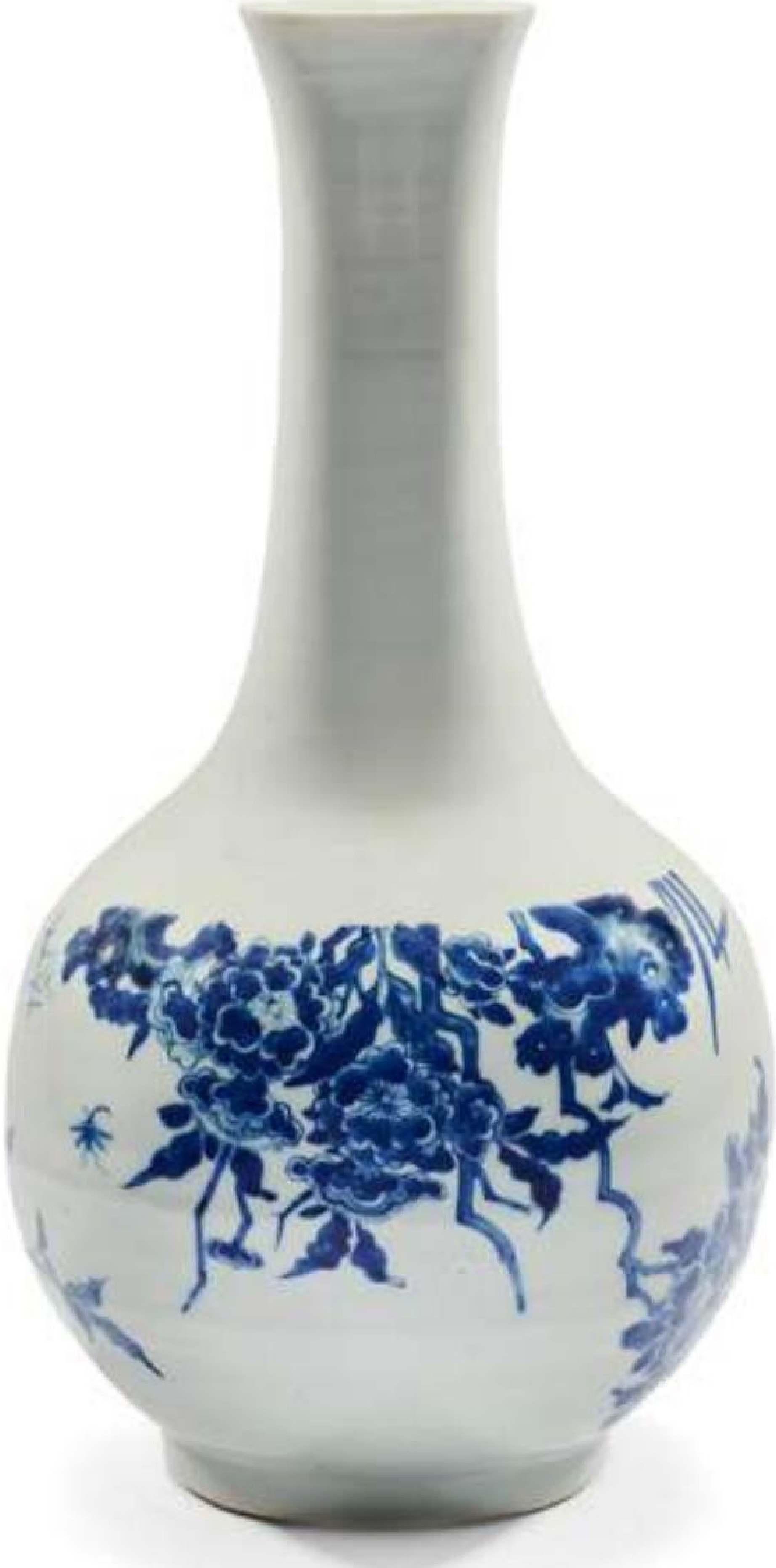
### A CHINESE BLUE AND WHITE 'EIGHT DOAIST EMBLEMS' BOWL, JIAQING MARK AND PERIOD (1796-1820)

the deep rounded sides rising from a short straight foot, painted around the exterior with a band of the eight ribbon-tied emblems, all between a *ruyi* band at the rim and a lotus lappet band at the lower body, the six-character seal mark in underglaze blue, 14cm diameter

**£1,000-2,000**

清：青花暗八仙纹碗，大清嘉庆年制款（官窑）（1796-1820）





## 15

### A CHINESE BLUE AND WHITE BOTTLE VASE

the globular body rising from a short straight foot to a tall flaring neck, painted around the exterior in rich cobalt-blue tones with two bands of trailing flowers and grapes divided by peony sprays, 35cm high

**£800-1,200**

青花瓷花瓶

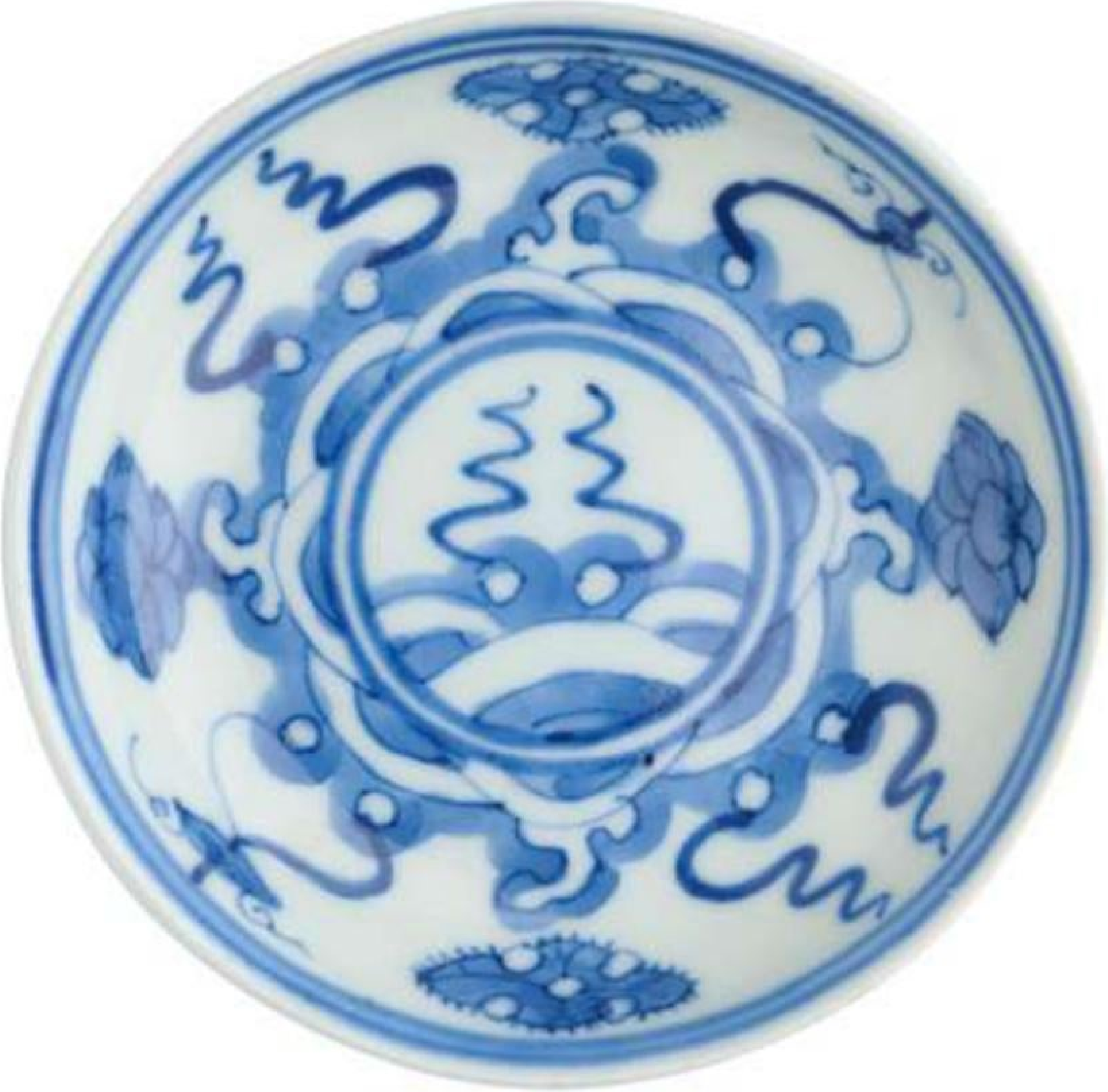
**16**

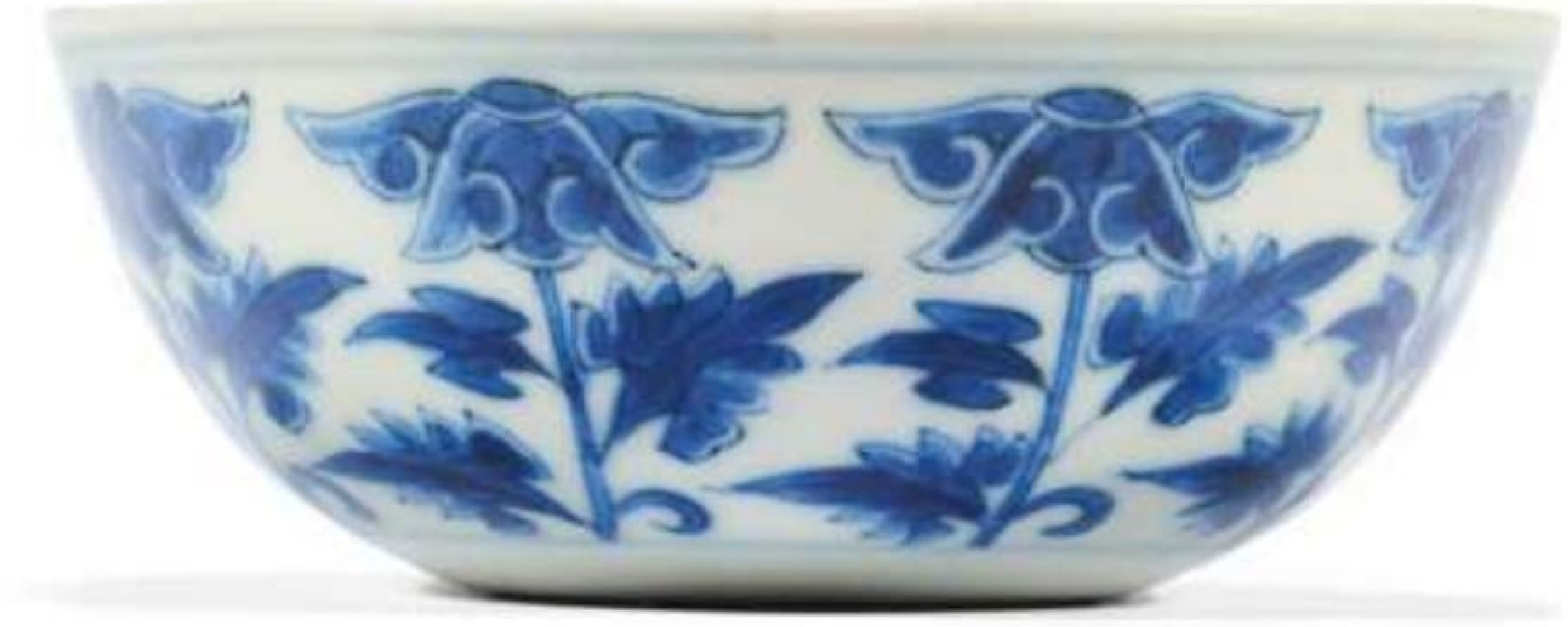
## A CHINESE BLUE AND WHITE SAUCER DISH, GUANGXU MARK AND PERIOD (1875-1908)

the shallow rounded sides rising from a short tapering foot to an everted rim, painted to the interior with a wave medallion encircled by further waves, the base with the six-character mark in underglaze-blue, 10cm diameter

**£200-300**

清：青花折沿盘，大清光绪年制款（官窑）（1875-1908）





**17**

## A CHINESE BLUE AND WHITE 'LOTUS' BOWL, GUANGXU MARK AND PERIOD (1875-1908)

the rounded sides rising from a recessed base, painted around the exterior in rich cobalt-blue tones with stylised lotus, the base inscribed with the six-character mark in under-glaze blue, 8cm diameter

**£200-300**

清：青花莲纹碗，大清光绪年制款（官窑）（1875-1908）

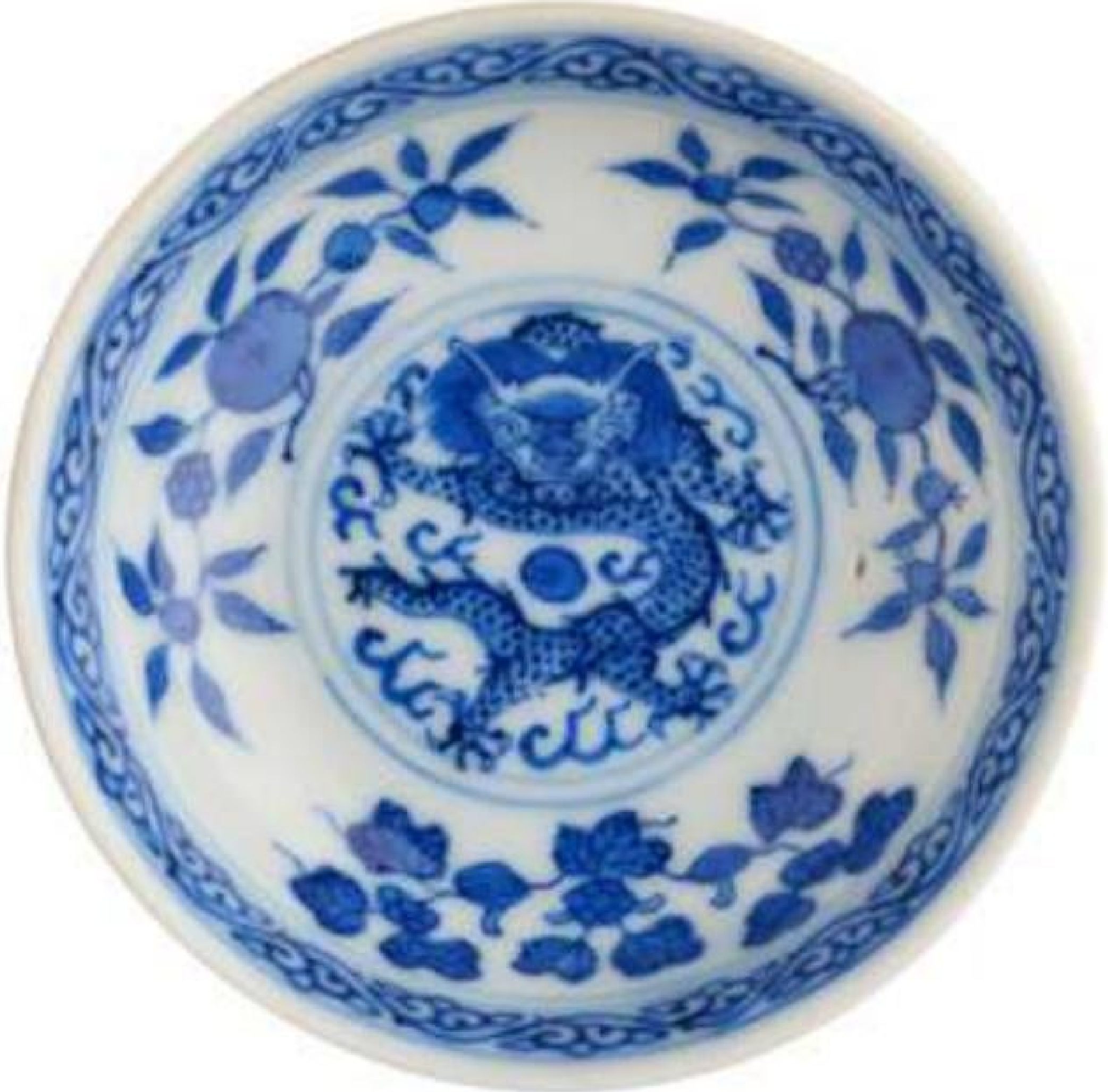
**18**

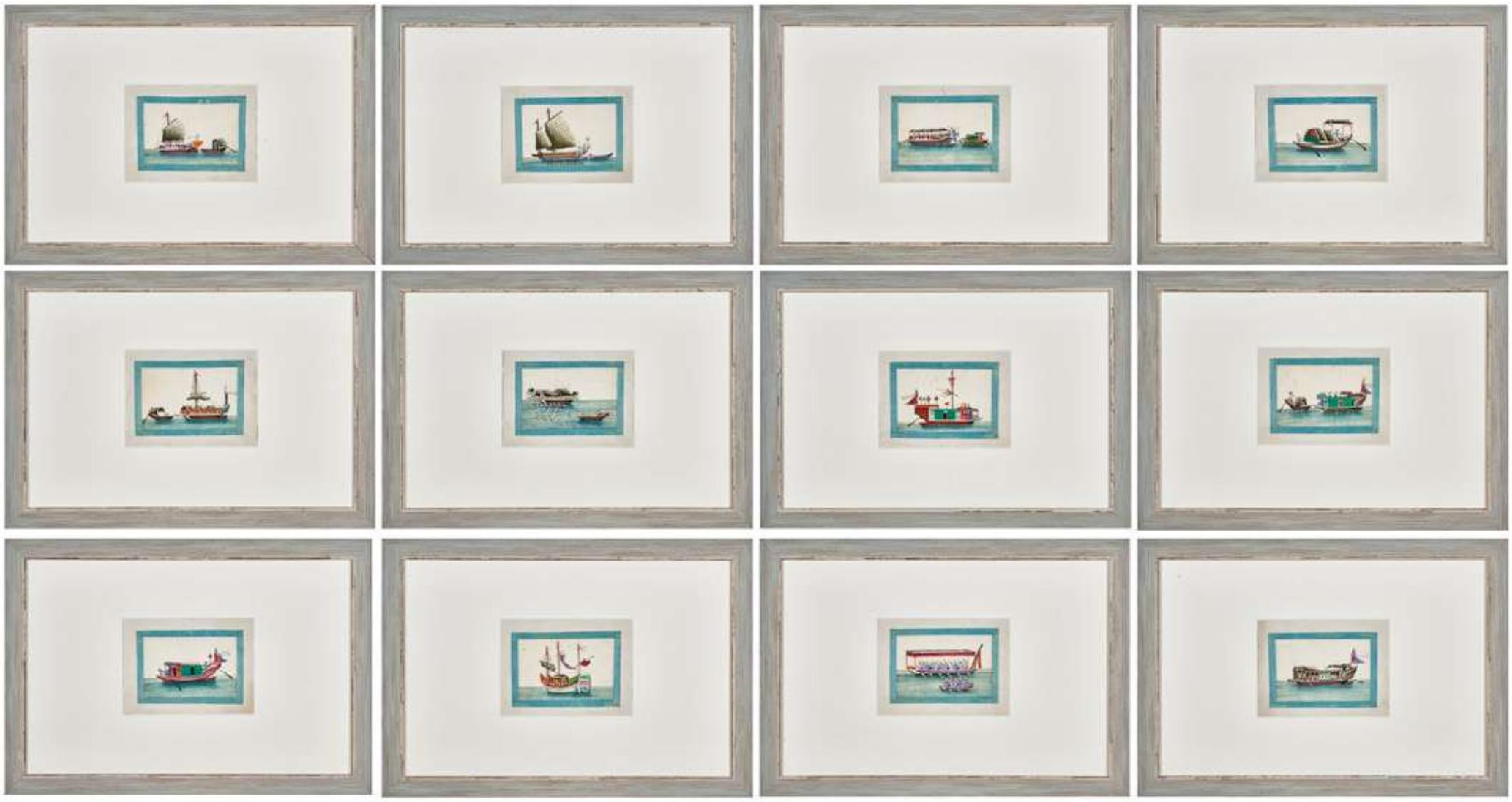
## A CHINESE SMALL BLUE AND WHITE 'DRAGON' SAUCER, GUANGXU MARK AND PERIOD (1875-1908)

the rounded sides rising from a short straight foot to an everted rim, painted to the interior with a medallion enclosing a full face five-clawed dragon in pursuit of a flaming pearl, encircled at the well by peach sprays and a classic scroll band at the rim, the exterior with three bats in flight, the base inscribed with the six-character mark in under-glaze blue, 7cm diameter; together with a small blue and white cup, Guangxu mark and period, 5cm diameter

**£100-200**

清：青花龙纹小折沿盘，大清光绪年制款（官窑）（1975-1908）





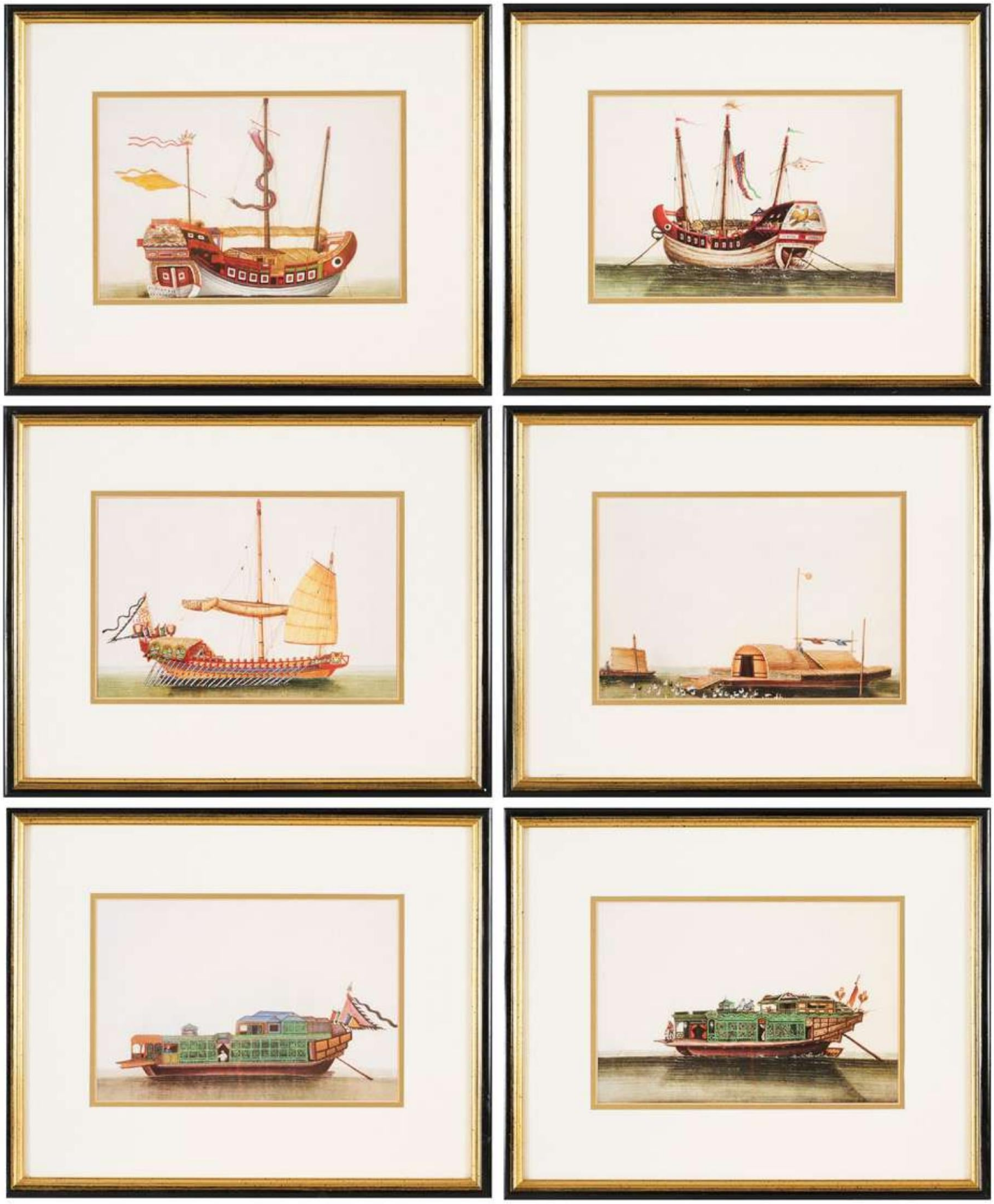
**19**

**TWELVE CHINESE EXPORT PAINTINGS OF JUNKS, QING DYNASTY, 19TH CENTURY**

each painted in ink and gouache on pith paper, framed and glazed, image size 8.5 by 12cm

**£400-600**

清：外销帆船图画十二幅一组，19世纪



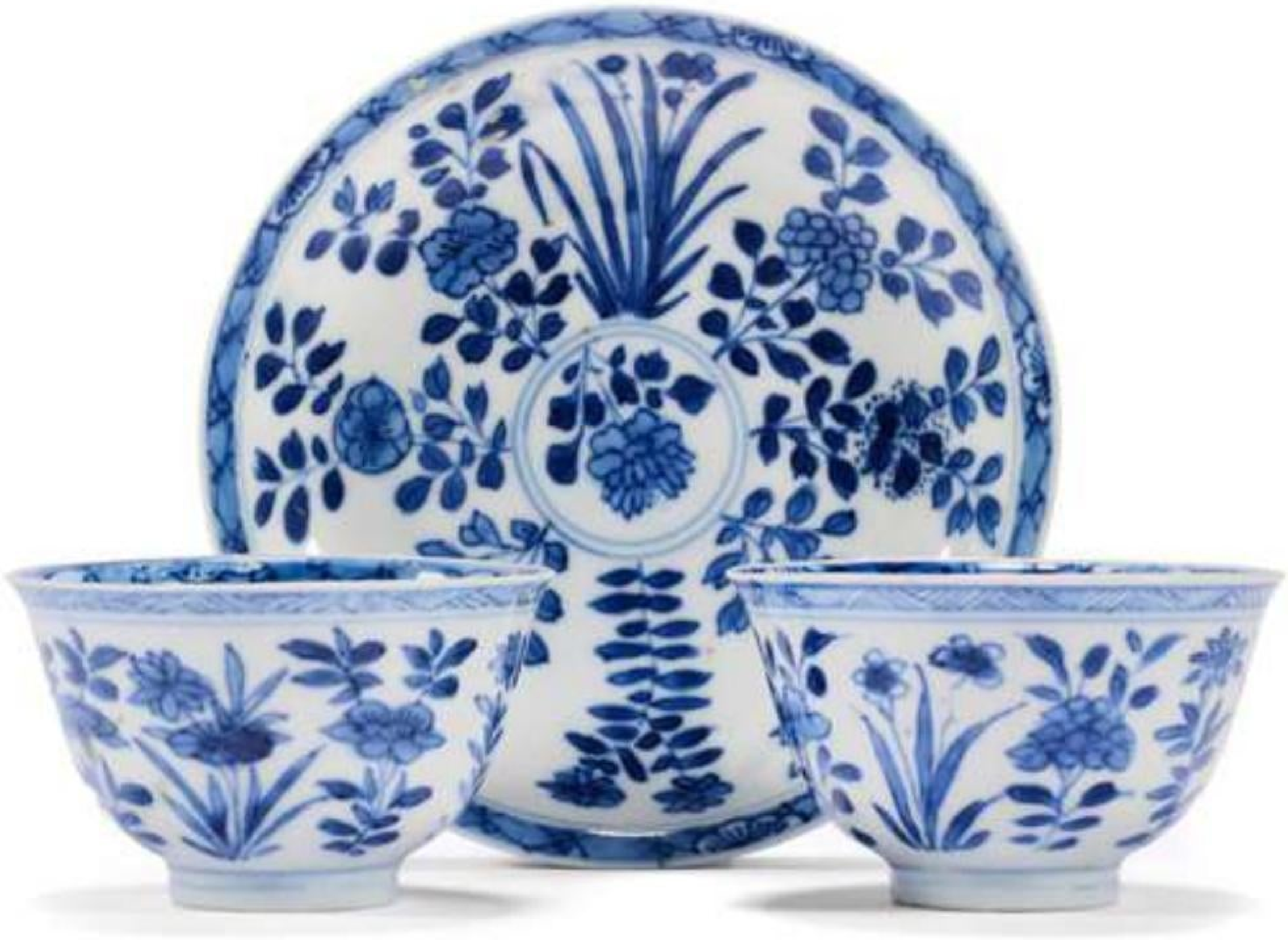
**20**

**SIX CHINESE EXPORT PAINTINGS OF JUNKS, QING DYNASTY, 19TH CENTURY**

each painted in ink and gouache on pith paper, framed and glazed, image size 21 by 31.5cm

**£200-300**

清：外销帆船图画六幅一组，19世纪



## 21

### A PAIR OF CHINESE BLUE AND WHITE CUPS, KANGXI PERIOD (1662-1722)

each with deep rounded sides rising from a short foot, painted around the exterior with stylised floral sprays, the base with six-character mark '*Elegantly made of beautiful jade and possessing loyalty*', 6cm diameter; together with a matching saucer dish, 10cm diameter

**£150-250**

清康熙：青花杯一对（1662-1722）

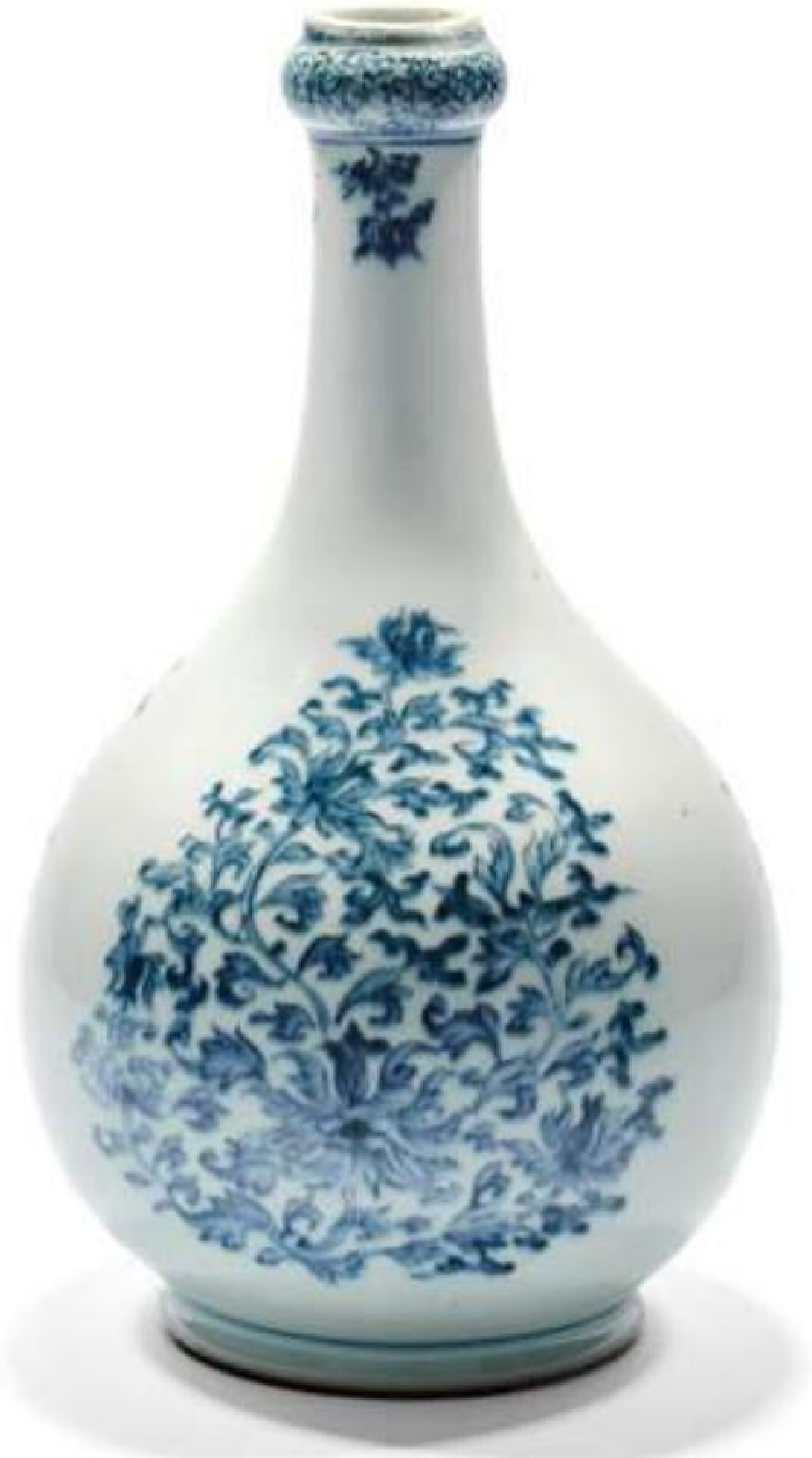
## 22

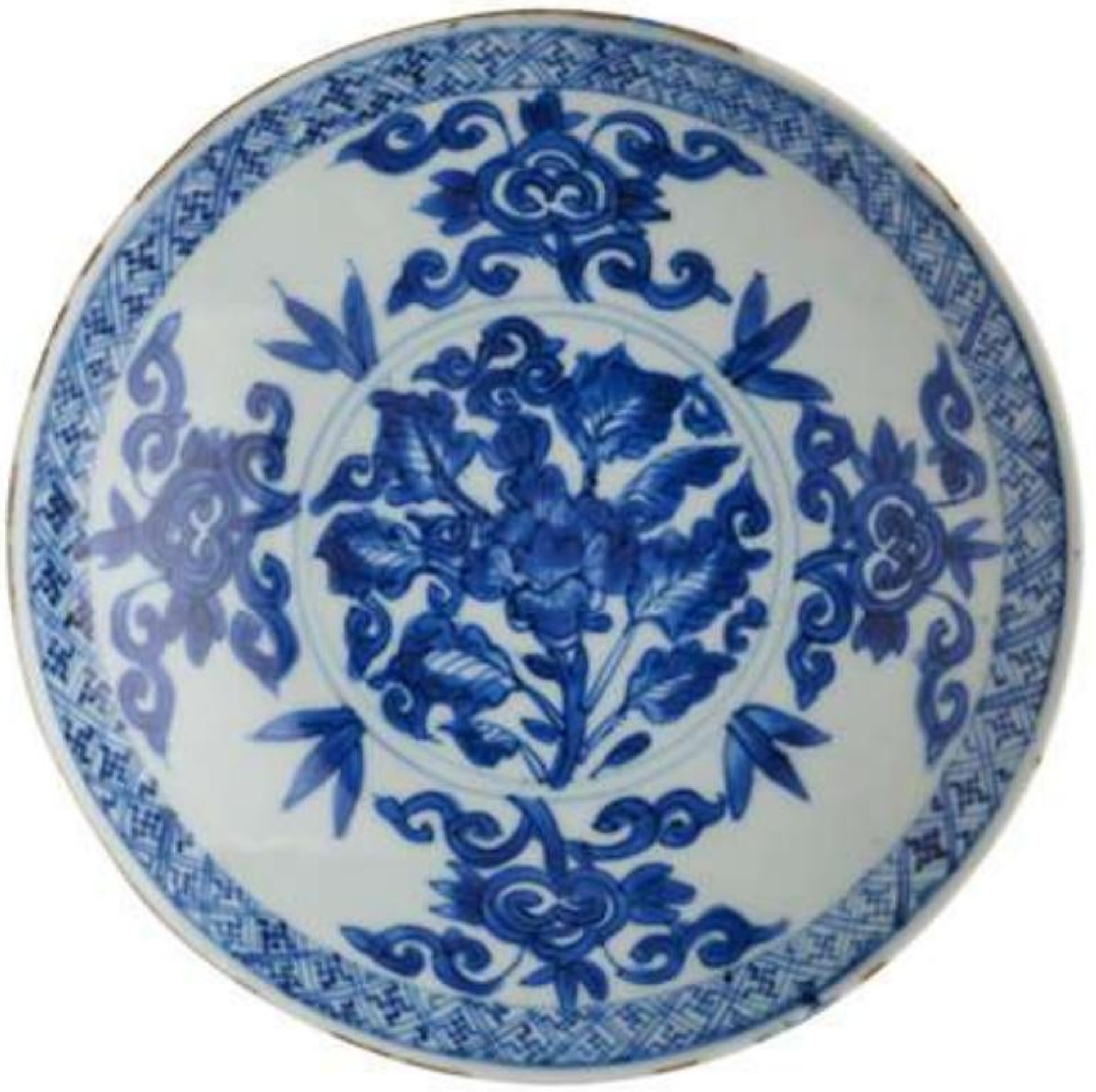
### A RARE CHINESE GUGLET FOR THE ISLAMIC MARKET, QING DYNASTY, KANGXI PERIOD (1662-1722)

the pear-shaped body rising from a short spreading foot to a tall narrow neck with garlic mouth, painted around the exterior with three large lotus palmettes, all below a floral scroll at the mouth and three pendent floral sprays, 29cm high

**£500-800**

清康熙：外销伊斯兰执壶（1662-1722）





## 23

### A CHINESE BLUE AND WHITE SAUCER DISH, 17TH CENTURY

the rounded flaring sides rising from a short straight foot, painted to the interior in rich cobalt tones with a leafy peony medallion encircled by four lingzhi sprays and a trellis band at the rim, 16cm diameter

**£200-300**

青花折沿盘，17世纪

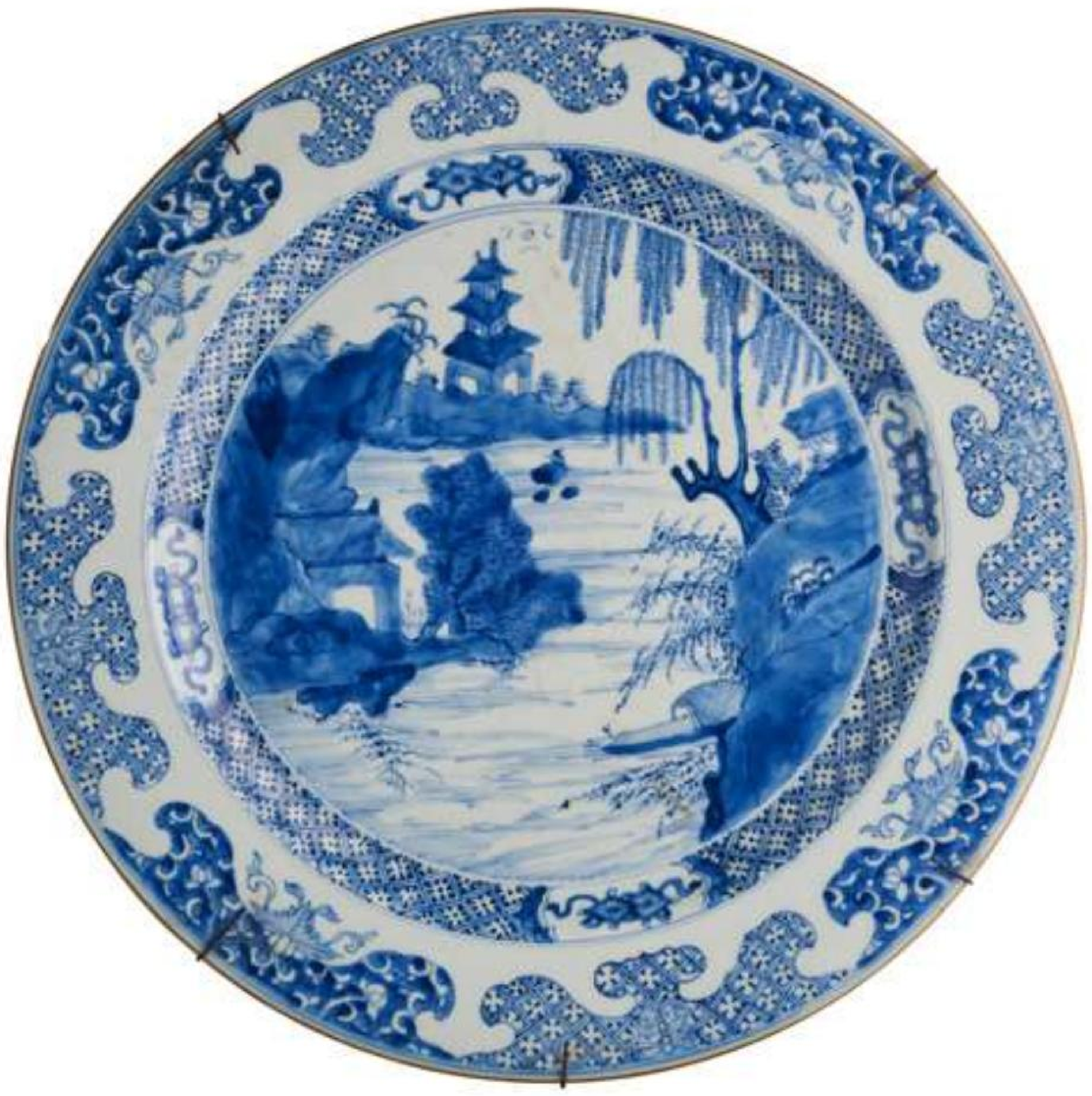
### 24

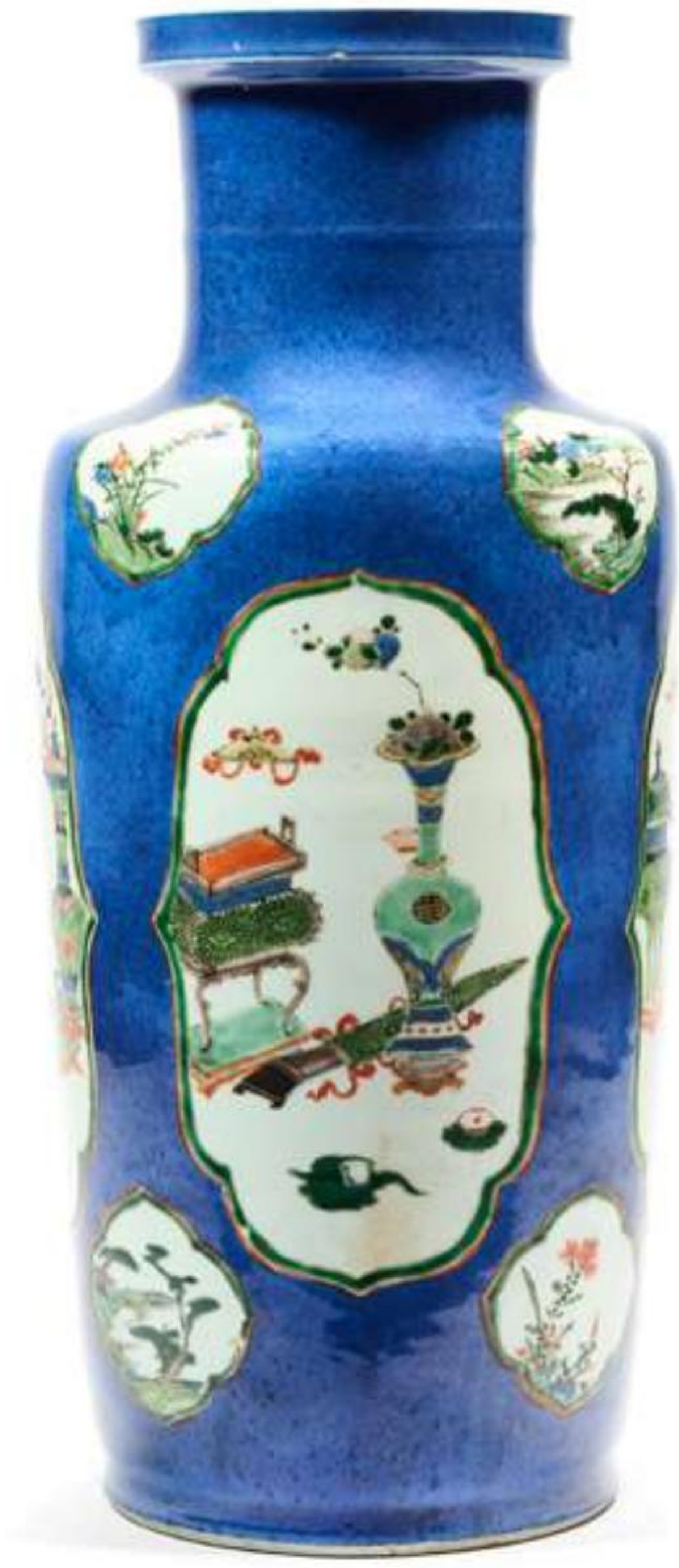
## A CHINESE BLUE AND WHITE CHARGER, QING DYNASTY, 18TH CENTURY

painted to the interior with a medallion enclosing a river landscape, encircled at the broad flaring rim with an alternating lotus and trellis lambrequin band, 38cm diameter

**£300-500**

清：青花大盘，18世纪





### 25

## A CHINESE FAMILLE-VERTE ROULEAU VASE, QING DYNASTY, 19TH CENTURY

the cylindrical body rising from a recessed foot to a tall knopped neck and everted waisted rim, brightly enamelled around the exterior with four large cusped panels enclosing antiques and divided by similar smaller panels enclosing flowers and landscapes, all reserved on a rich dark-blue ground, 45cm high

Provenance: Sotheby's London, 25 May 2017, lot 139.

**£600-800**

清十九世纪，宝蓝地五彩棒槌瓶

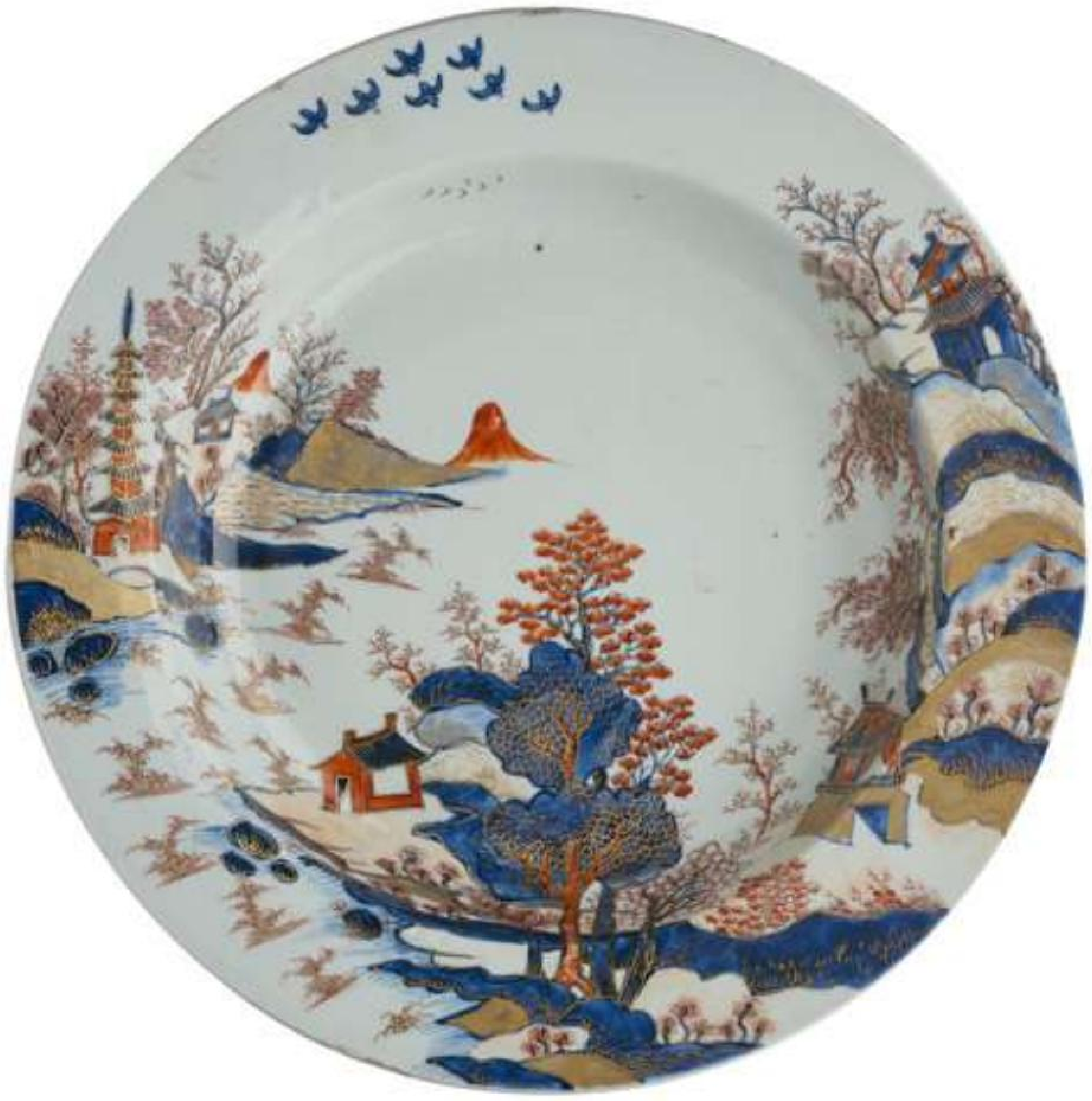
### 26

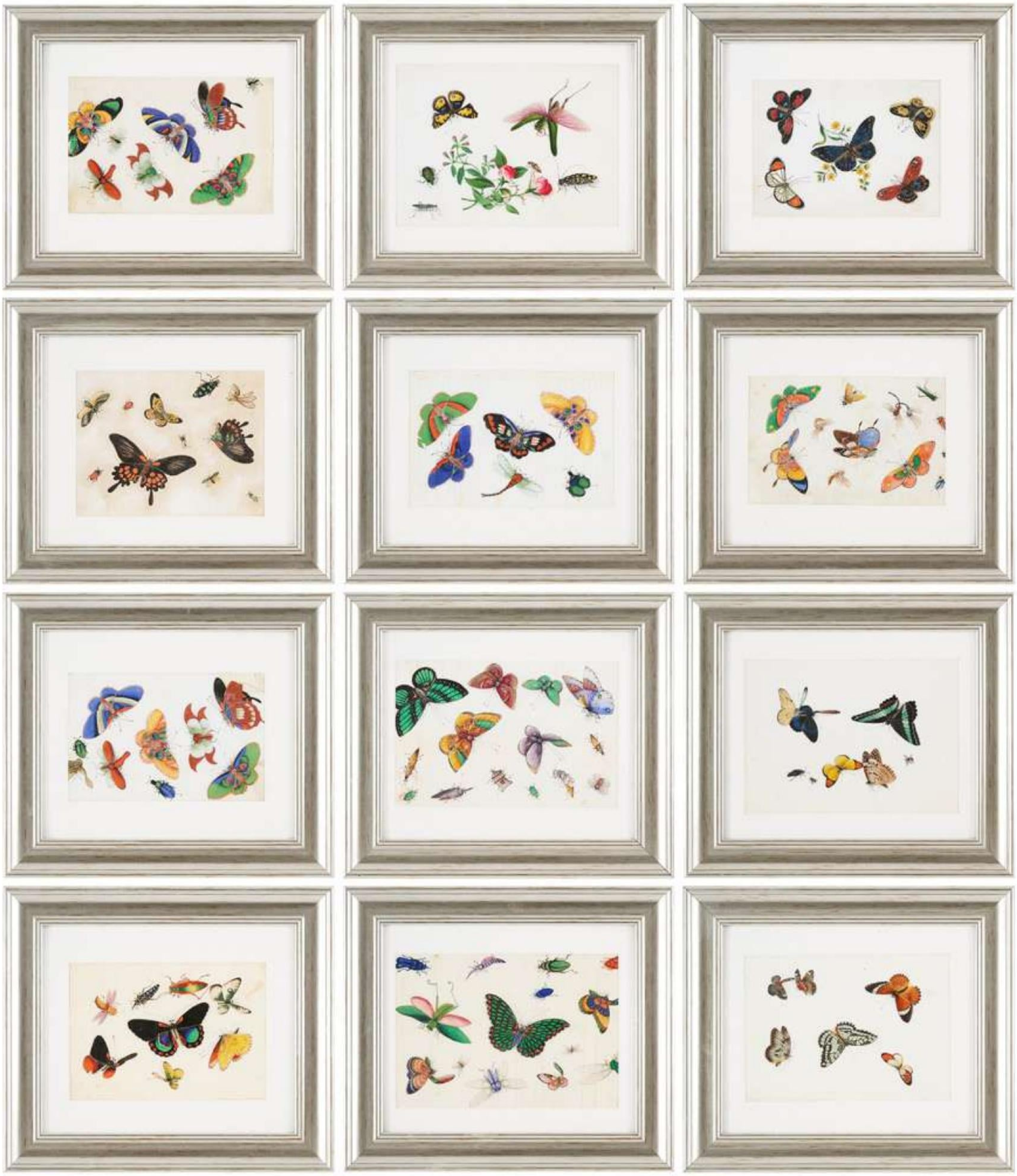
## A LARGE CHINESE IMARI BASIN, 18TH CENTURY

the deep rounded sides rising from a recessed base to a broad flaring rim, brightly enamelled and gilt to the interior with two flocks of birds in flight over a river landscape, 38.5cm diameter

**£600-800**

中国伊万里风格大盆，18世纪





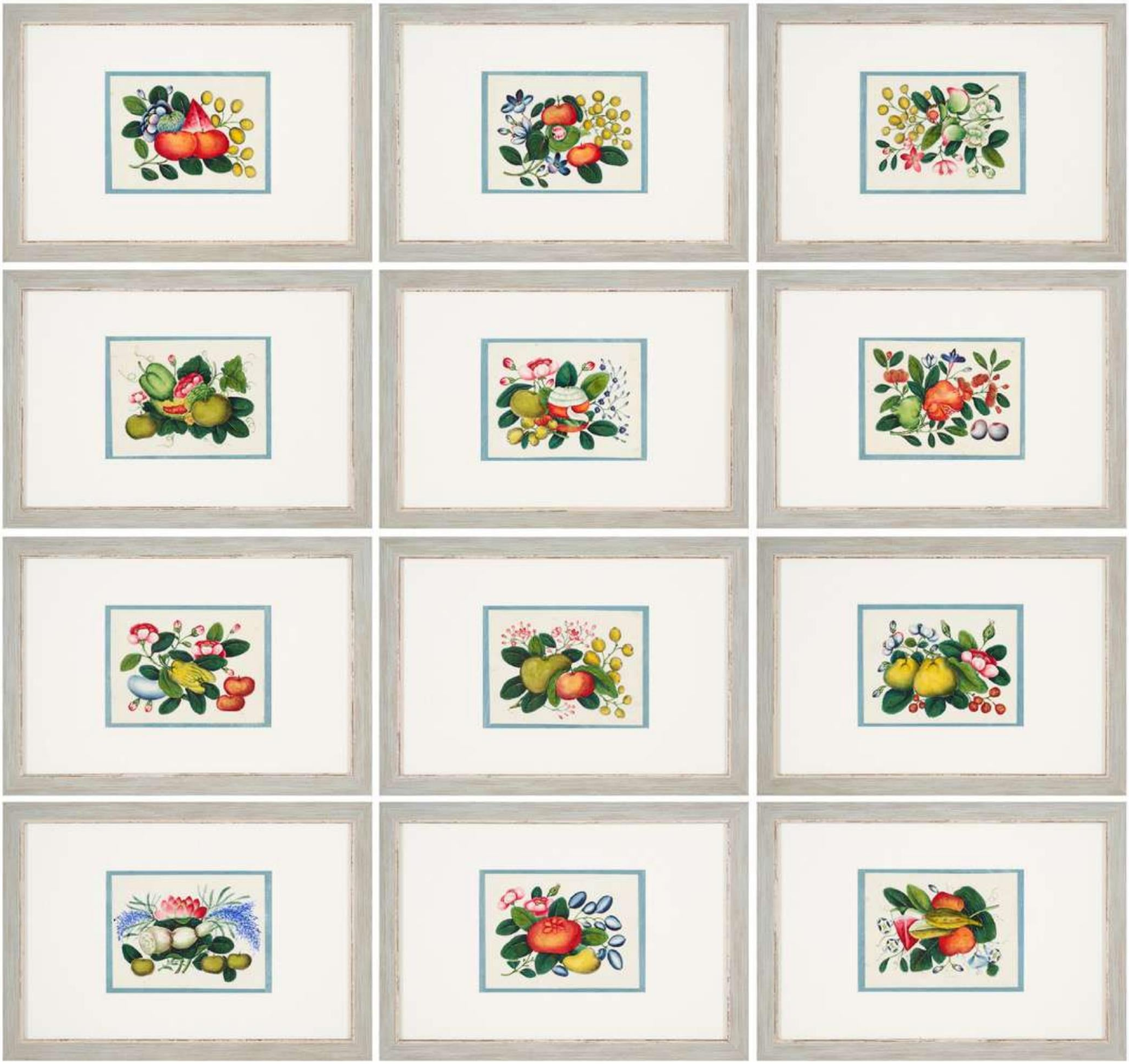
## 27

## TWELVE CHINESE EXPORT PAINTINGS OF BUTTERFLIES, QING DYNASTY, 19TH CENTURY

each painted in ink and gouache on pith paper, framed and glazed, frame size 33 by 38cm

**£500-700**

清：外销蝶纹图画十二幅一组，19世纪



**28**

**TWELVE CHINESE EXPORT PAINTINGS OF FRUIT, QING DYNASTY, 19TH CENTURY**

each painted in ink and gouache on pith paper, framed and glazed, image size 33 by 38cm

**£500-700**

清：外销果品图画十二幅一组，19世纪

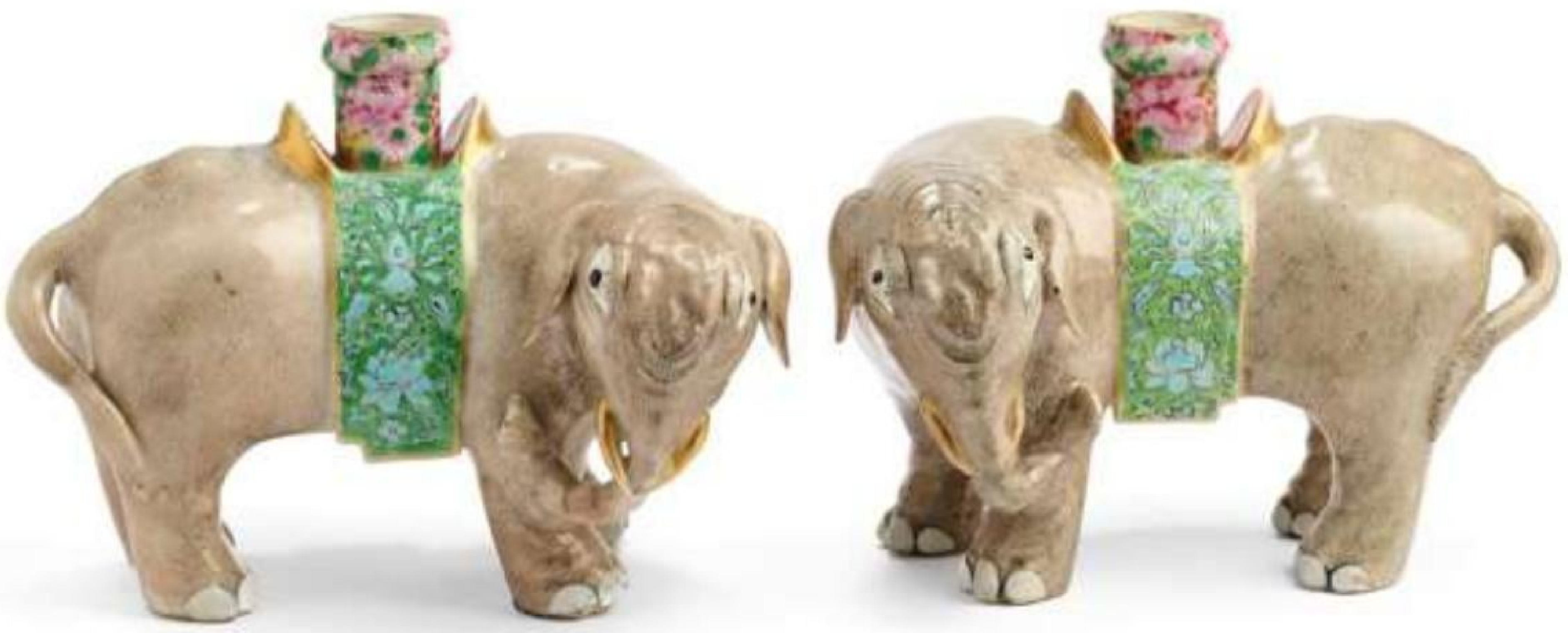
### 29

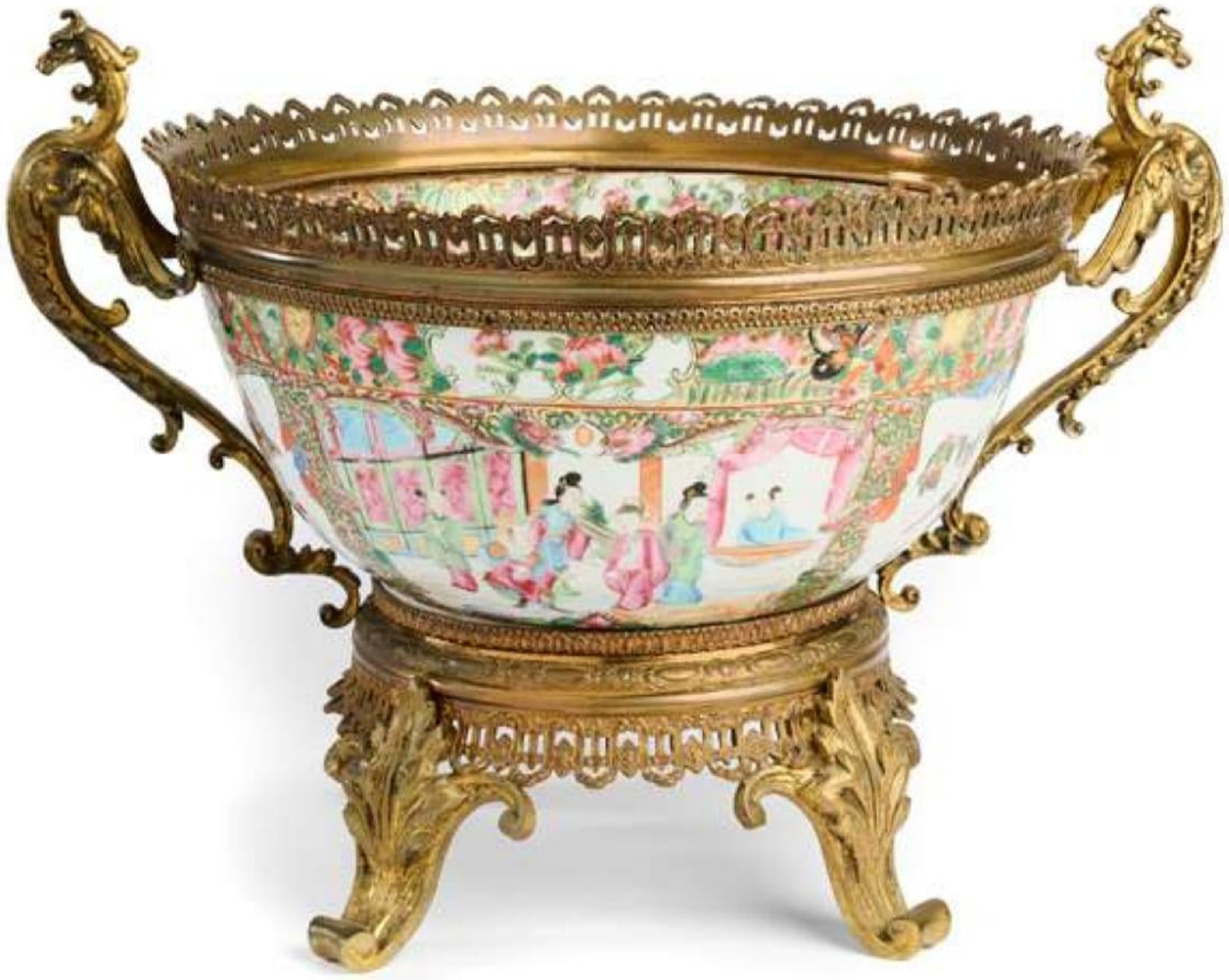
### A PAIR OF CHINESE EXPORT FAMILLE-ROSE 'ELEPHANT' CANDLE-HOLDERS, LATE QING DYNASTY (1644-1911)

modelled in mirror image, standing four-square with head turned sharply to the side, supporting a vase-shaped sconce over a saddle cloth on the back, 17.5cm long

**£300-500**

晚清：外销粉彩象形烛台一对（1644-1911）





### 30

### A GILT-BRONZE MOUNTED CANTON PUNCHBOWL, 19TH CENTURY

the famille-rose bowl with deep rounded sides profusely enamelled and gilt to the interior and exterior with alternating panels of figures and birds rising reserved on a foliate and fruit ground, the European mounts with large phoenix handles and supported on four acanthus leaf feet, overall 43cm wide

**£400-600**

铜鎏金广彩大碗，19世纪

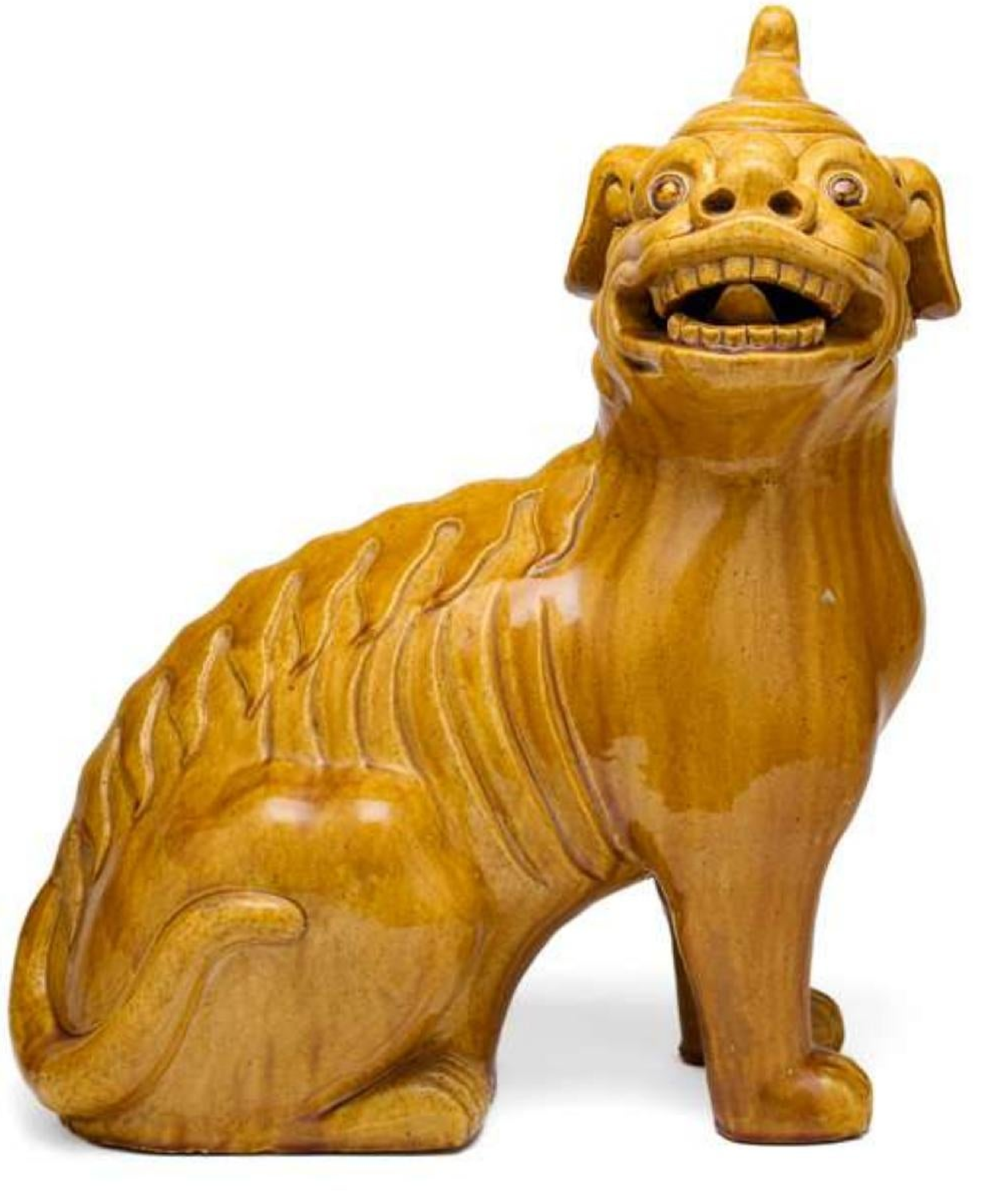
### 31

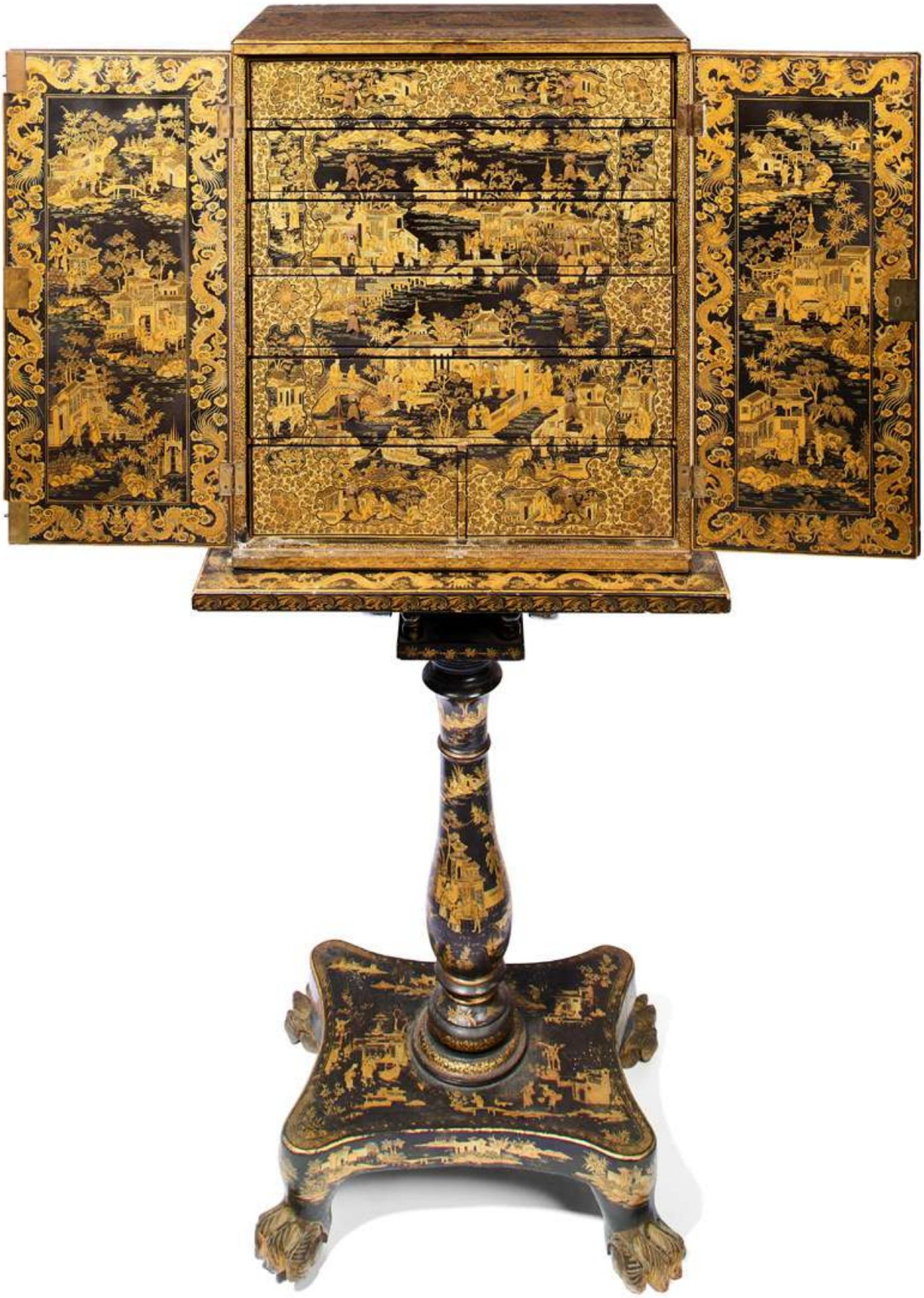
### A LARGE CHINESE AMBER-GLAZED BIXIE, QING DYNASTY (1644-1911)

the horned mythical beast modelled seated with arched back, the head turned sharply to the right, the face with staring eyes and jaws wide open to reveal a set of sharp teeth, all covered in a rich streaky amber glaze, 42.5cm high

**£300-500**

清：琥珀釉辟邪摆件（1644-1911）





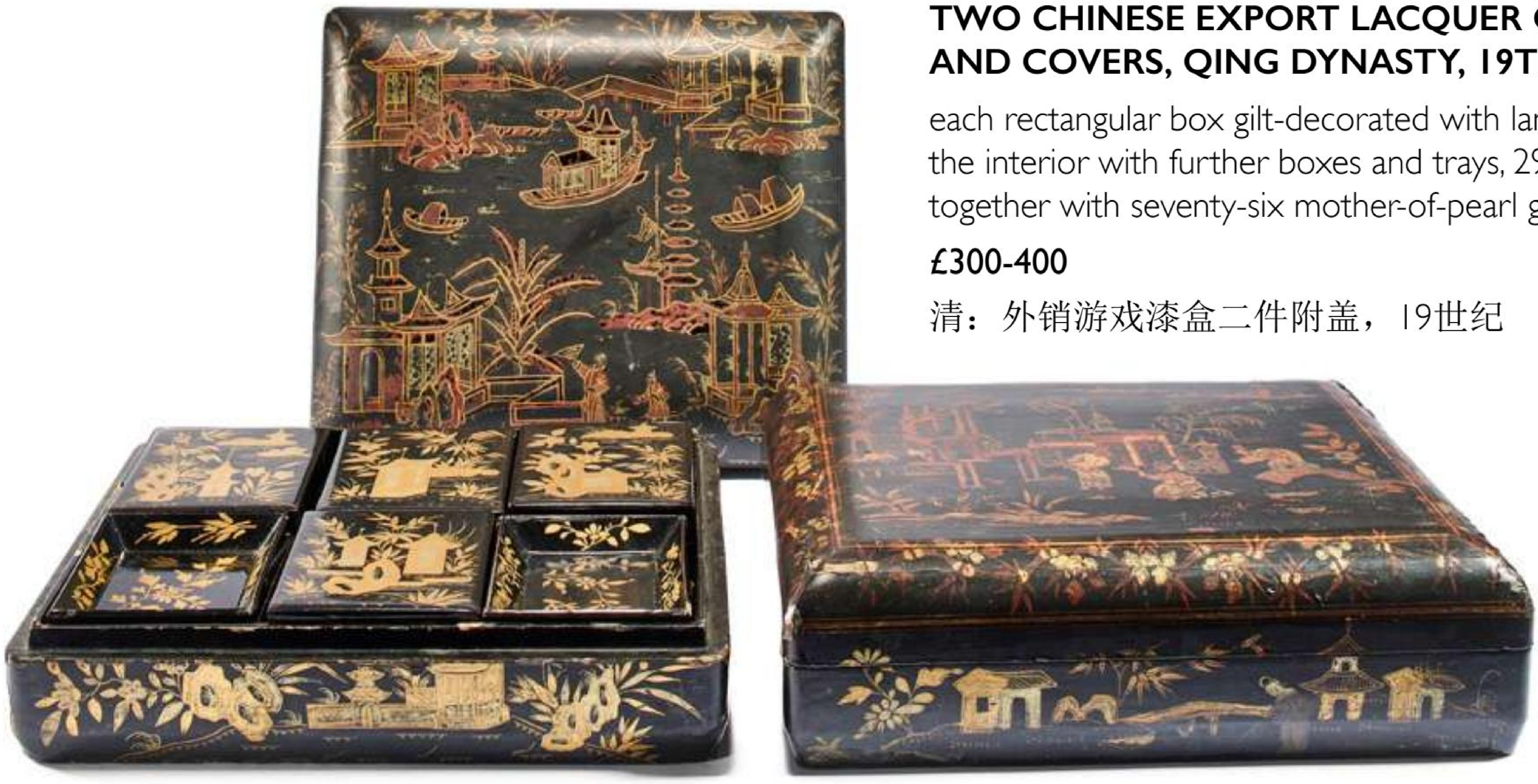
## 32

## A GOOD CHINESE EXPORT GILT DECORATED BLACK LACQUER COLLECTOR'S CABINET ON STAND, CIRCA 1815

the rectangular cabinet with two doors enclosing five wide and two short drawers, all, save the back, profusely and finely gilt decorated with cartouches enclosing figures in lakeside landscapes, all reserved on a dense foliate scroll ground, and raised on a stand, similarly decorated and supported on four claw feet, the cabinet 46 wide by 53 high by 25.5cm deep, overall height 69.5cm

**£3,000-5,000**

中国外销黑漆描金收藏柜附底座，约1815年



## 33

### TWO CHINESE EXPORT LACQUER GAMES BOXES AND COVERS, QING DYNASTY, 19TH CENTURY

each rectangular box gilt-decorated with landscape scenes, the interior with further boxes and trays, 29 and 30.5cm wide, together with seventy-six mother-of-pearl games counters

**£300-400**

清：外销游戏漆盒二件附盖，19世纪

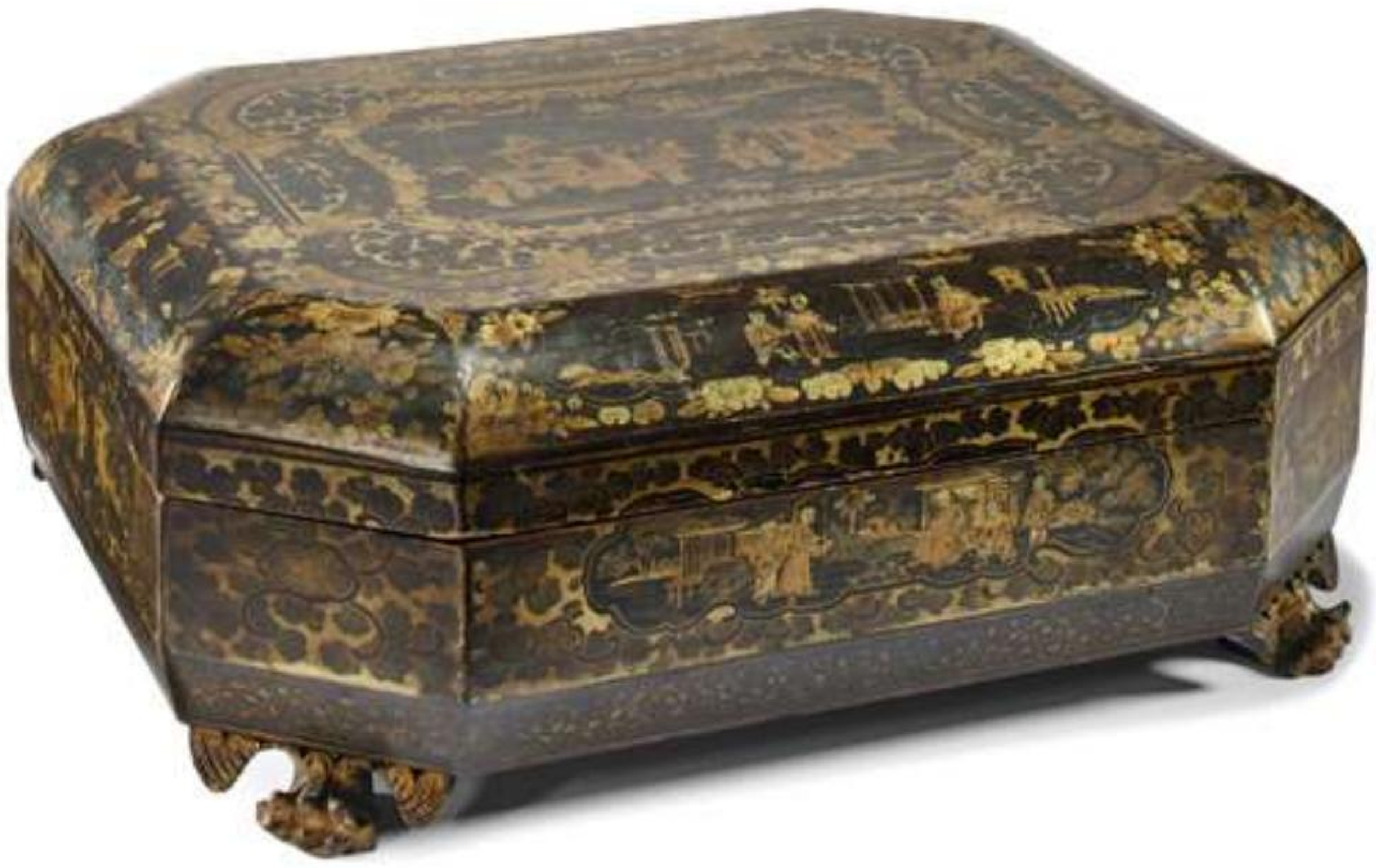
## 34

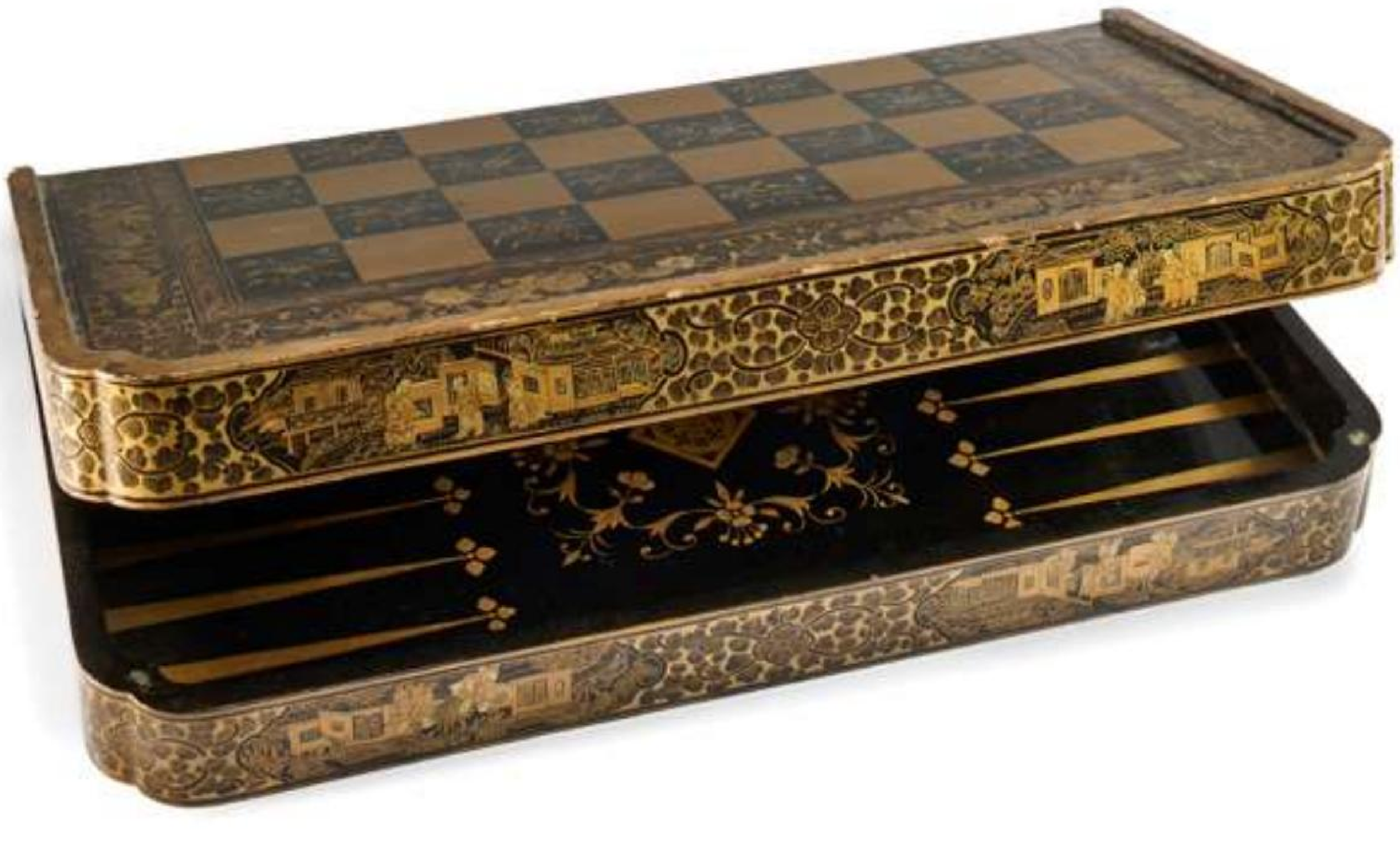
### A CHINESE EXPORT GILT AND BLACK LACQUER GAMES BOX AND COVER, QING DYNASTY, 19TH CENTURY

the rectangular box and cover with canted corners, gilt decorated to the cover with a large cartouche enclosing figures and pavilions with similar panels to the sides, the box with seven small fitted boxes and covers and twelve trays, each cover gilt with figures in landscapes, all raised on four gilt-wood 'bat' feet, 37.5cm wide

**£600-800**

清：中国外销黑漆描金游戏盒，19世纪





## 35

### A CHINESE EXPORT LACQUER FOLDING GAMES BOARD, QING DYNASTY, MID 19TH CENTURY

the chessboard exterior with gilt band enclosing cartouches of flowers and antiques reserved on a floral ground, the sides of the board with cartouches enclosing figures in landscapes, the interior decorated in gilt to represent a backgammon board, board open 49 by 49.5cm

**£150-250**

清：中国外销漆制折叠式棋盘，19世纪中期

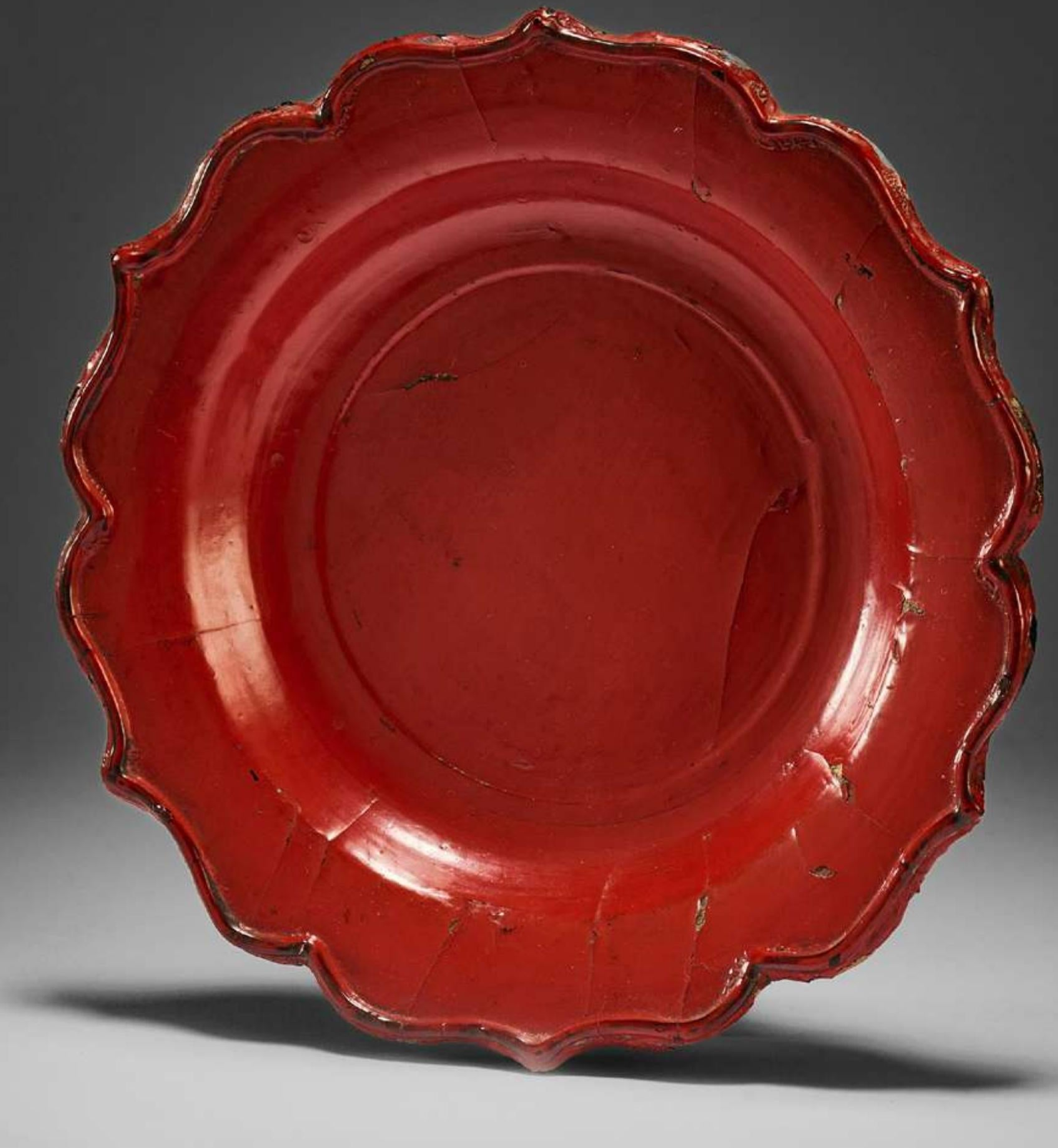
## 36

## A CHINESE CINNABAR LACQUER BARBED-RIM DISH, YUAN DYNASTY (1279-1368)

of silver shape and rich red tone, the shallow rounded sides rising from a narrow short foot to a broad everted barbed rim, the reverse lacquered black, 16cm diameter

**£1,500-2,500**

元：朱砂漆刺纹折沿盘（1279-1368）



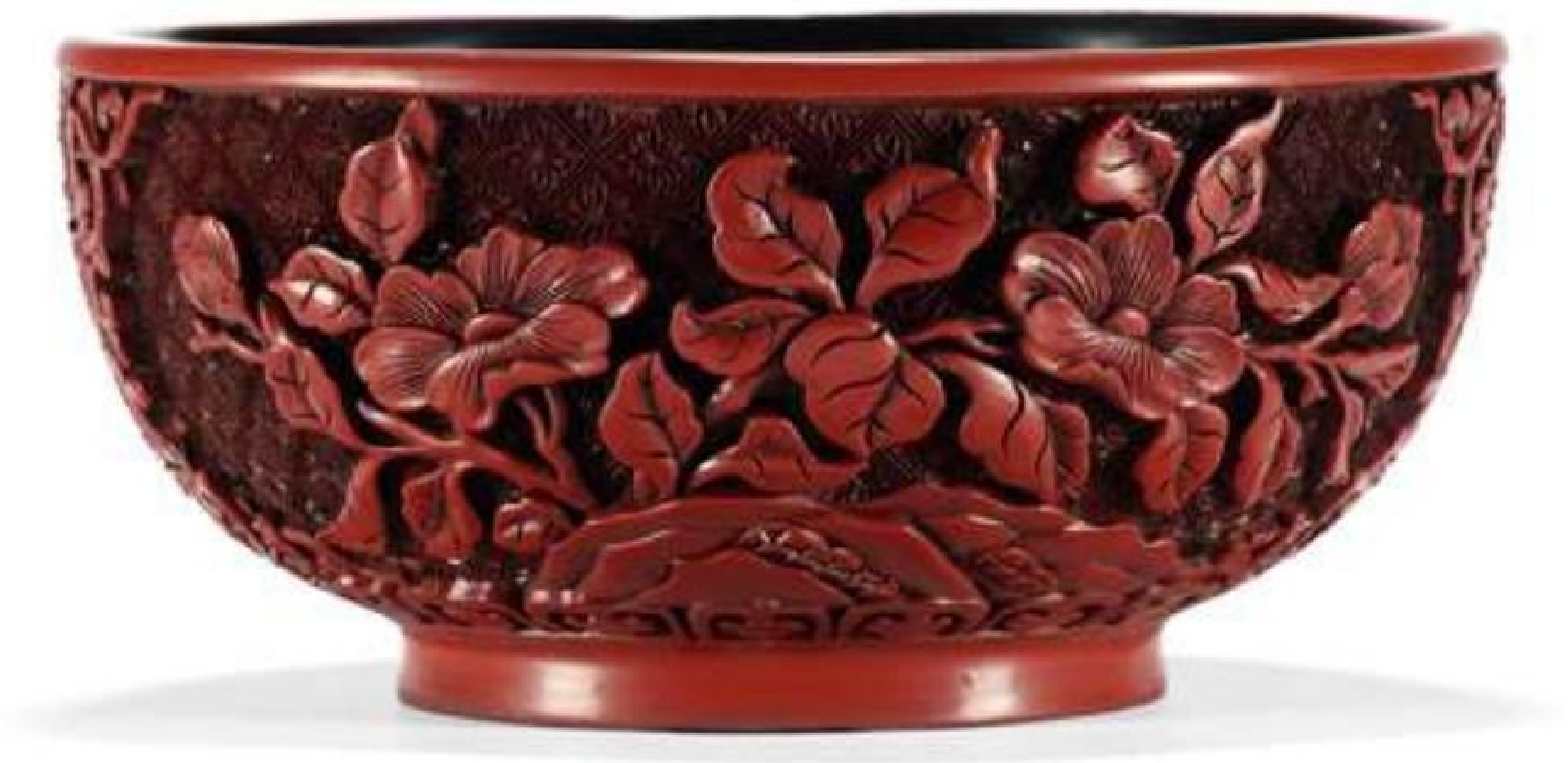
### 37

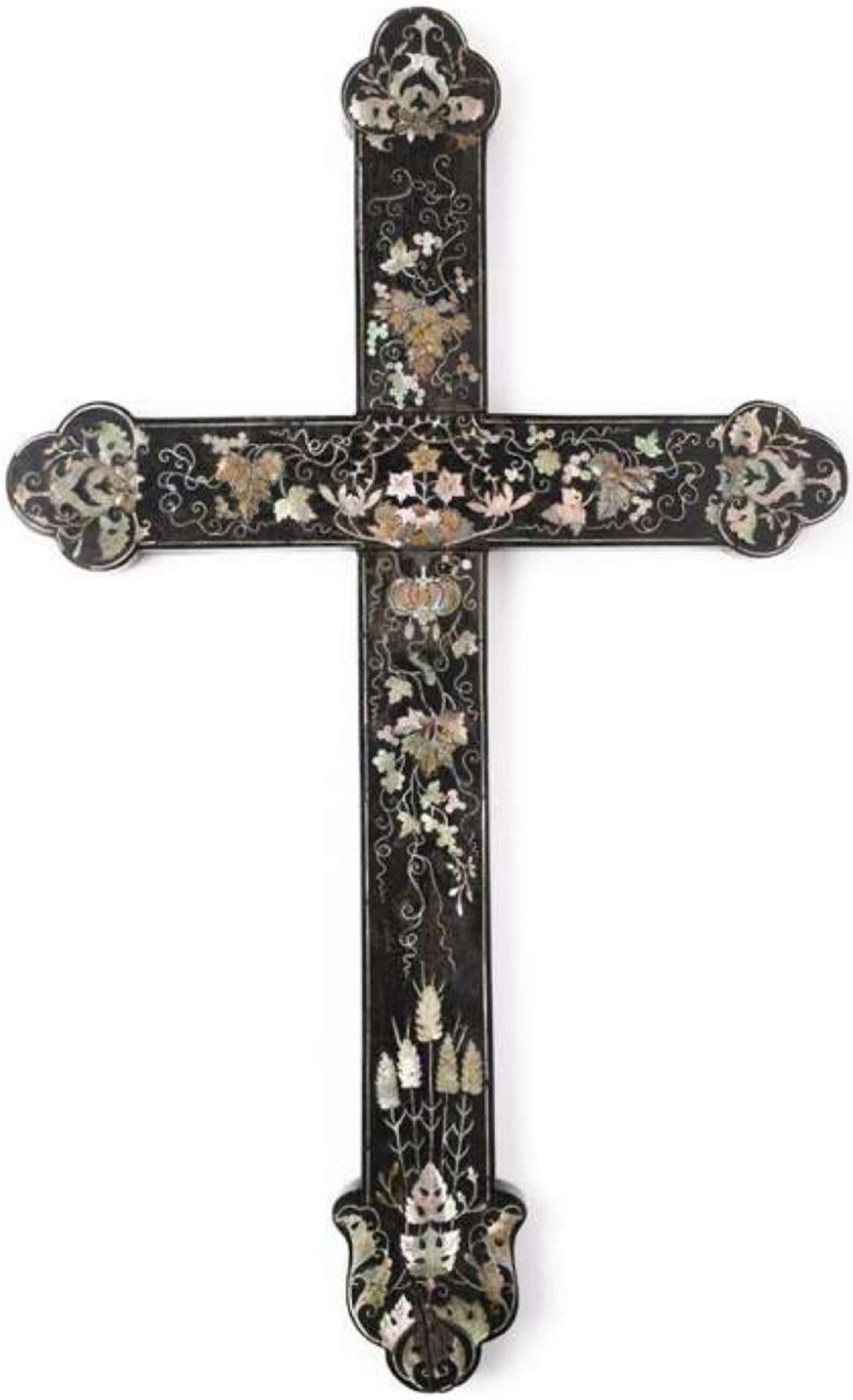
### A CHINESE CINNABAR LACQUER BOWL

the shallow rounded sides rising from a short spreading foot, carved around the exterior with two oval cartouches enclosing flowers and prunus blossom issuing from rockwork, all divided by strapwork panels, the base with apocryphal incised and gilt Qianlong six-character mark, the foot and interior lacquered black, 11.8cm diameter

**£100-200**

朱砂红碗





### 38

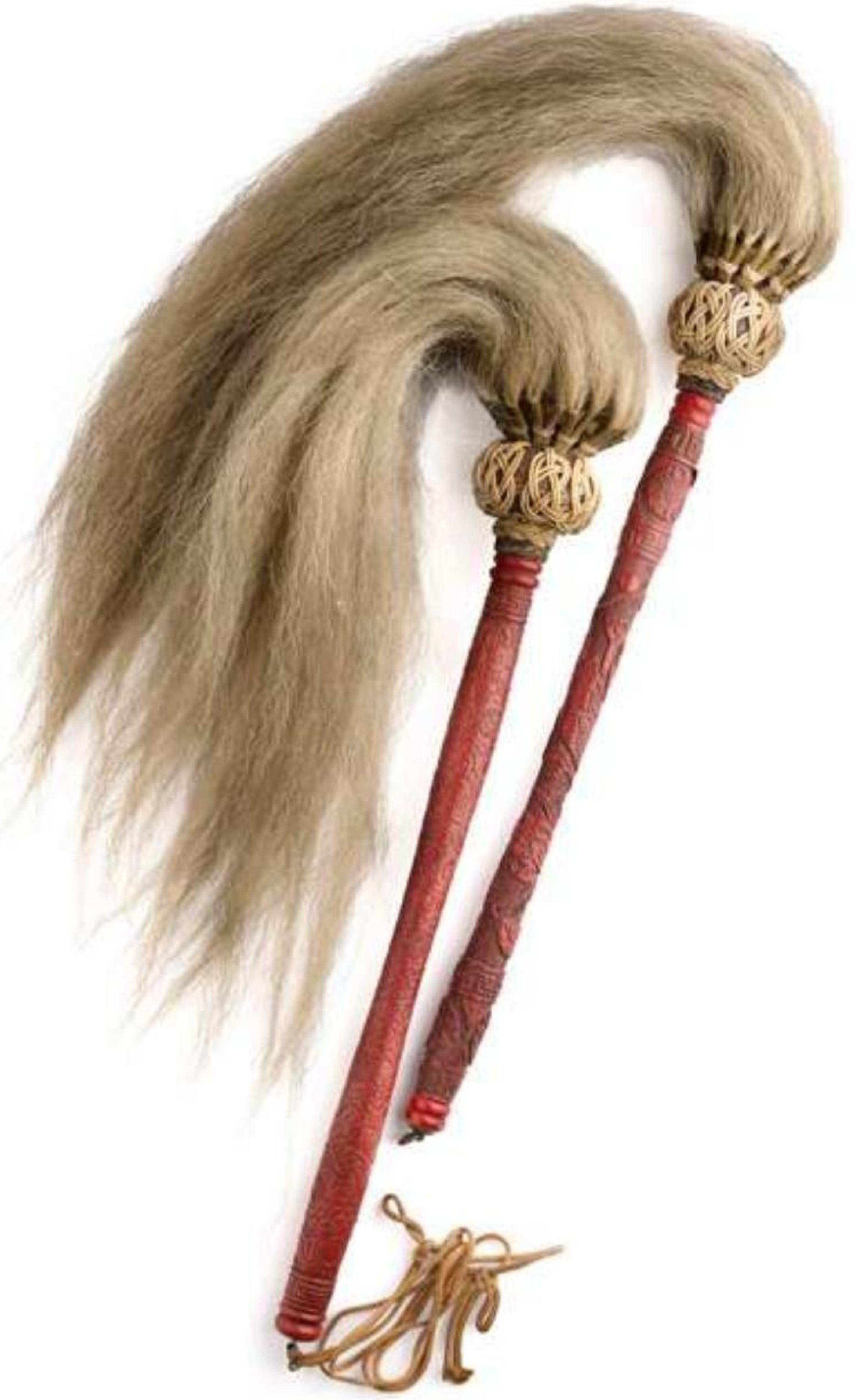
### A CHINESE MOTHER-OF-PEARL INLAID WOOD APOSTLE CROSS, PROBABLY MACAU, 18TH/19TH CENTURY

the cross with *ruyi*-shaped ends, inlaid to the front face with incised mother-of-pearl to depict fruiting vines, lotus, flowers and foliage, the sides and base plain, 42.2cm high

**£200-300**

OFFERED WITHOUT RESERVE

疑似来自澳门：珍珠母镶嵌木质耶稣十字架，18/19世纪



### 39

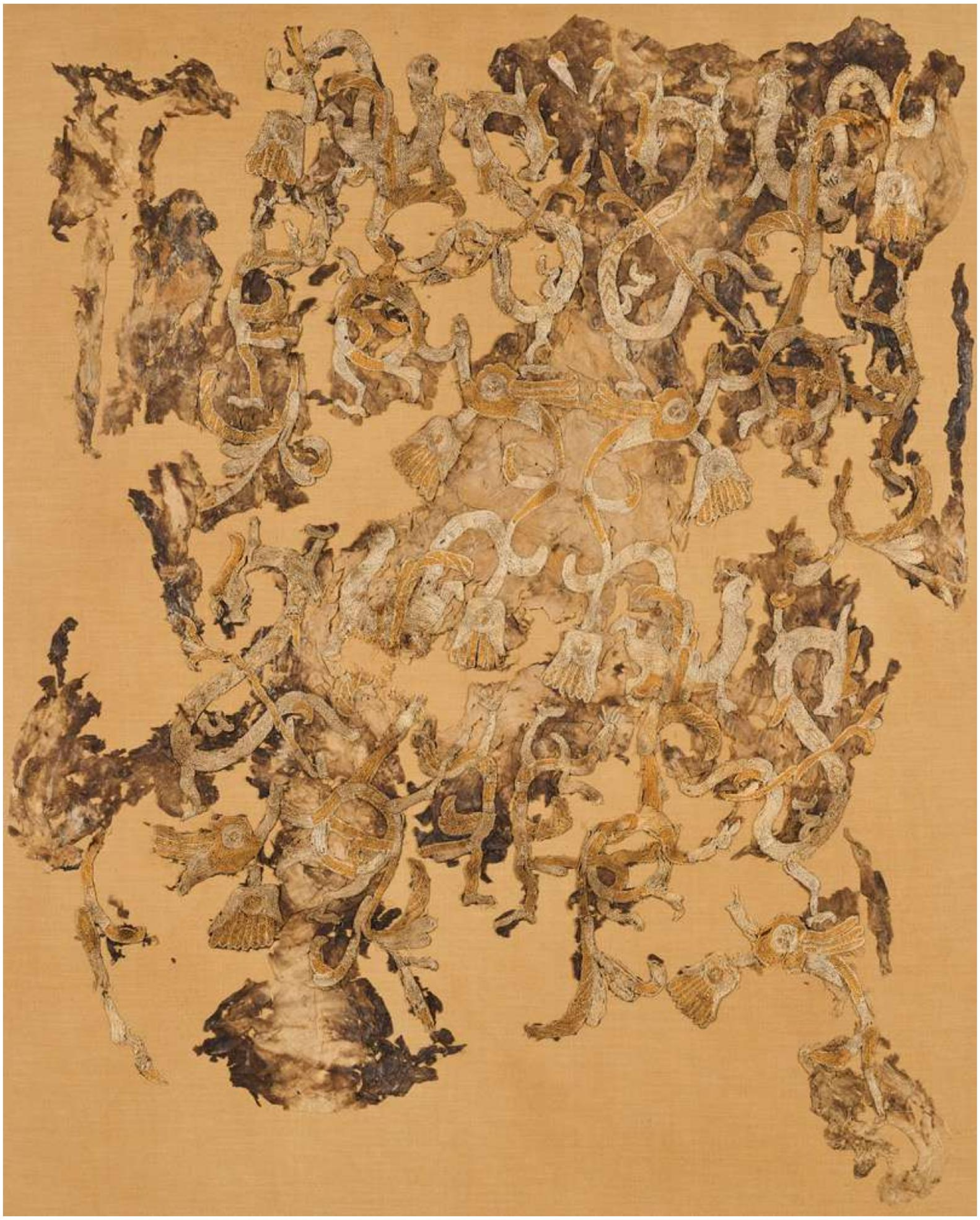
### TWO CHINESE CINNABAR LACQUER FLY WHISKS, QING DYNASTY, 19TH CENTURY

one handle carved with a dragon amidst *ruyi* clouds divided by bands of florets and key-fret, the other decorated with dense florets with key-fret bands at the top and base, 33 and 32cm long

**£200-400**

清：朱漆雕柄拂尘二件，19世纪

# A GROUP OF RARE EARLY CHINESE TEXTILES (LOTS 40-51)



## 40

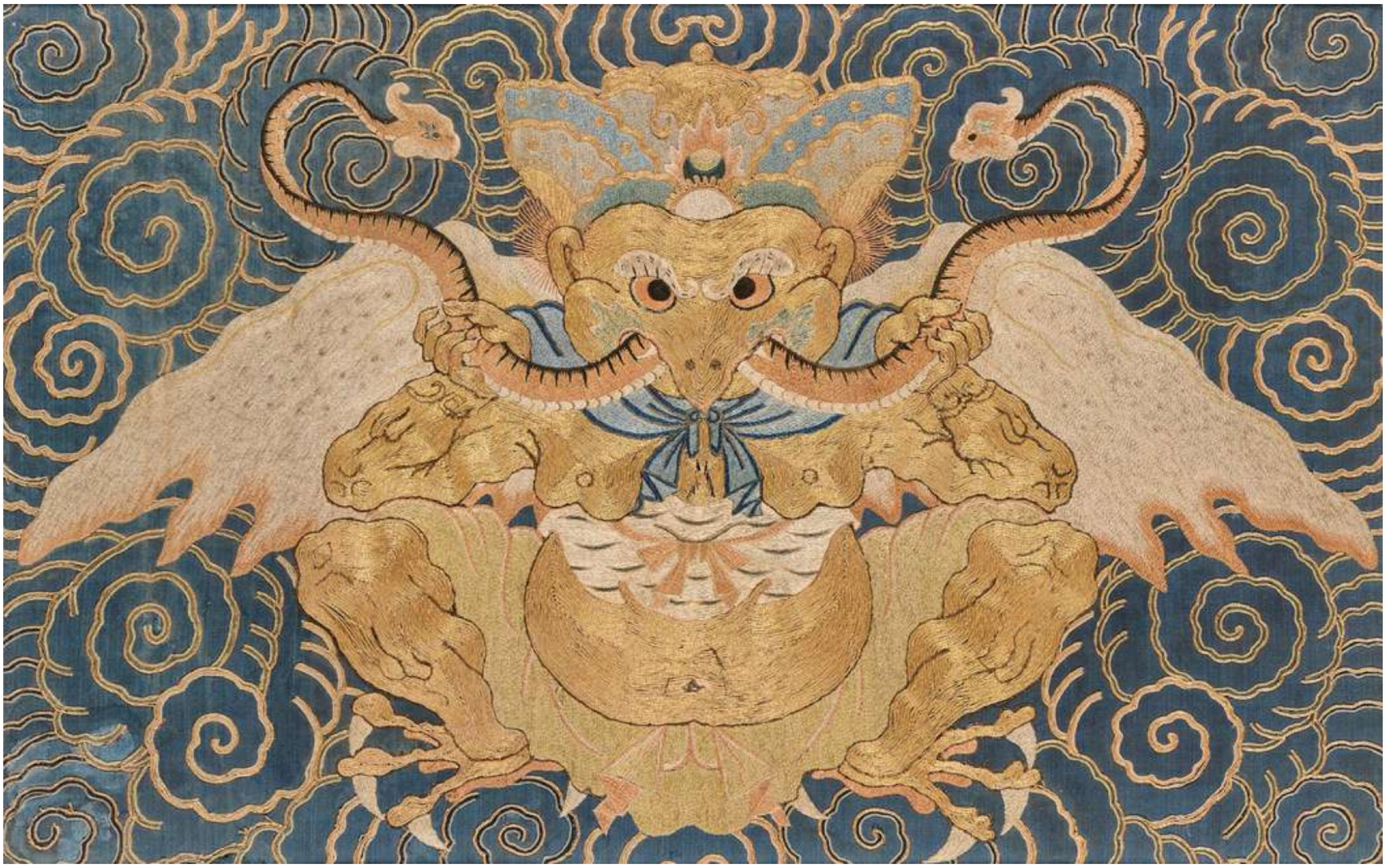
## A LARGE AND RARE CHINESE EMBROIDERED SILK FRAGMENT, POSSIBLY WARRING STATES PERIOD (475-221BC)

the rectangular panel embroidered with a curvilinear design of dragons, phoenix and tigers, the panel 81 by 65.2cm, framed and glazed

Acquired in 1995.

**£500-800**

周：罕见的大型刺绣丝绸碎片，可能是战国时期（公元前 475-221 年）



**41**

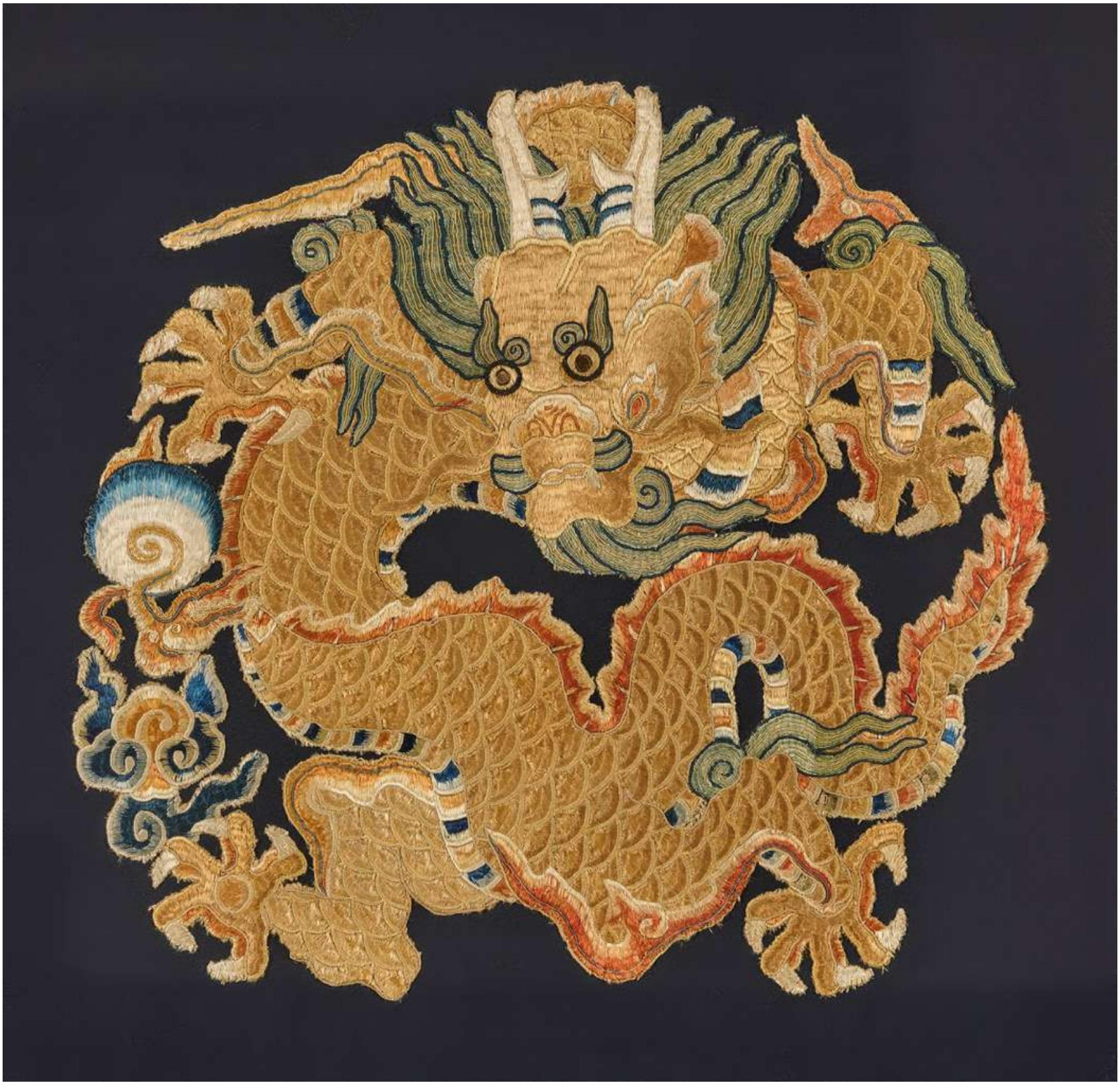
### A CHINESE EMBROIDERED SILK 'GARUDA' PANEL, MING DYNASTY, 14TH/15TH CENTURY

the panel embroidered in multi-coloured silk and gold thread with the winged Garuda reserved on a blue silk scroll ground, framed and glazed, 33 by 52.5cm

Provenance: Acquired from Jacqueline Simcox.

**£1,500-2,500**

明： 绣迦楼罗图案绢片，14/15世纪



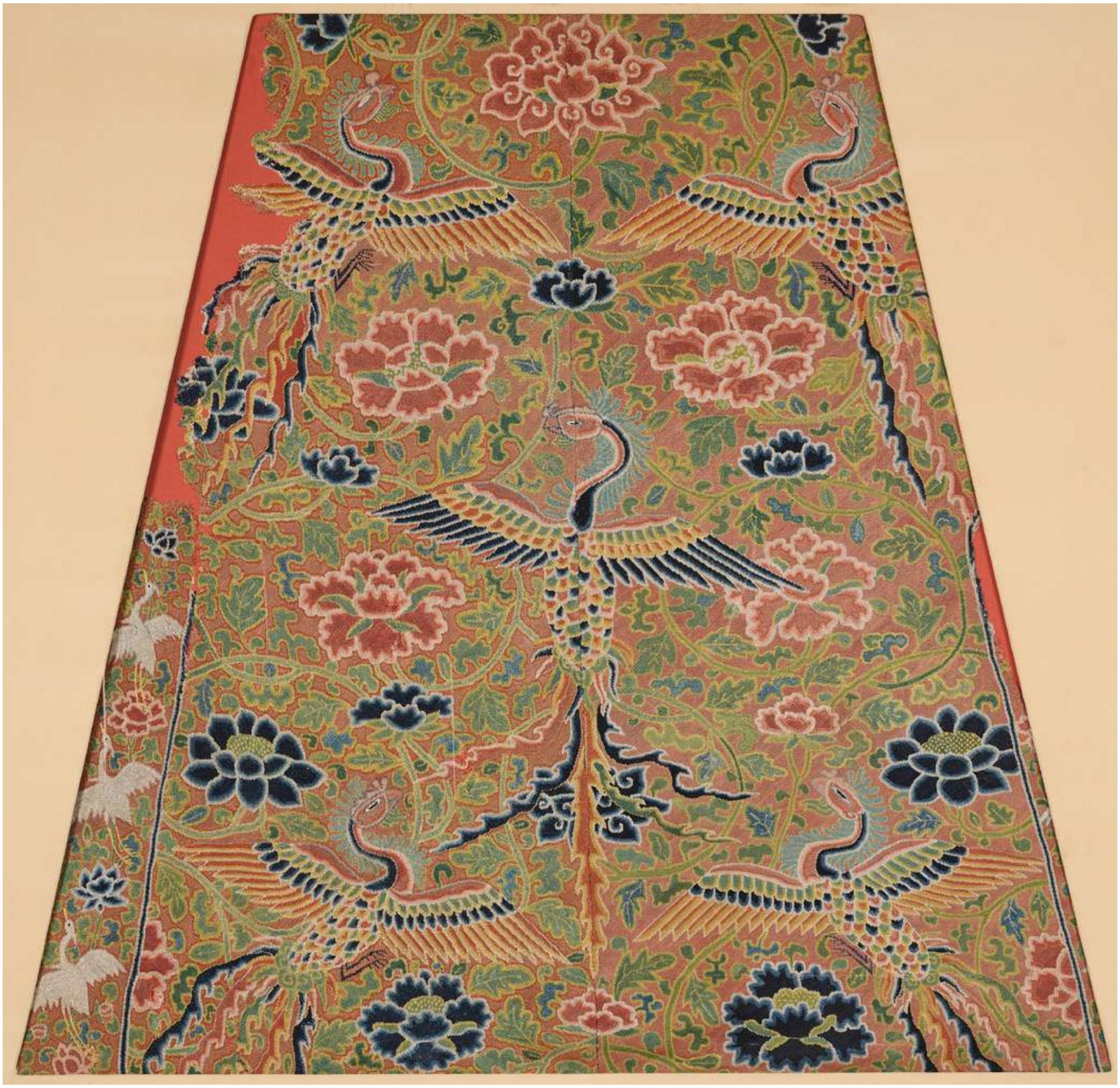
**42**

**A CHINESE EMBROIDERED SILK 'DRAGON' ROUNDEL, MING DYNASTY, 16TH CENTURY**

finely embroidered in multi-coloured silk and gold thread with a front facing scaly dragon in pursuit of a flaming pearl, mounted on silk, framed and glazed, the roundel 31cm wide

**£800-1,200**

明：丝质龙纹布子圆盘，16世纪



## 43

## A CHINESE EMBROIDERED SILK PANEL, MING DYNASTY, 15TH CENTURY

the trapezoid panel finely embroidered in coloured silk counted stitch with a fenghuang and flying cranes amongst large peony blooms, all reserved on a red silk gauze ground, the panel 70 by 76cm, plexiglass frame

**£1,000-1,500**

明：丝绸刺绣挂屏，15世纪

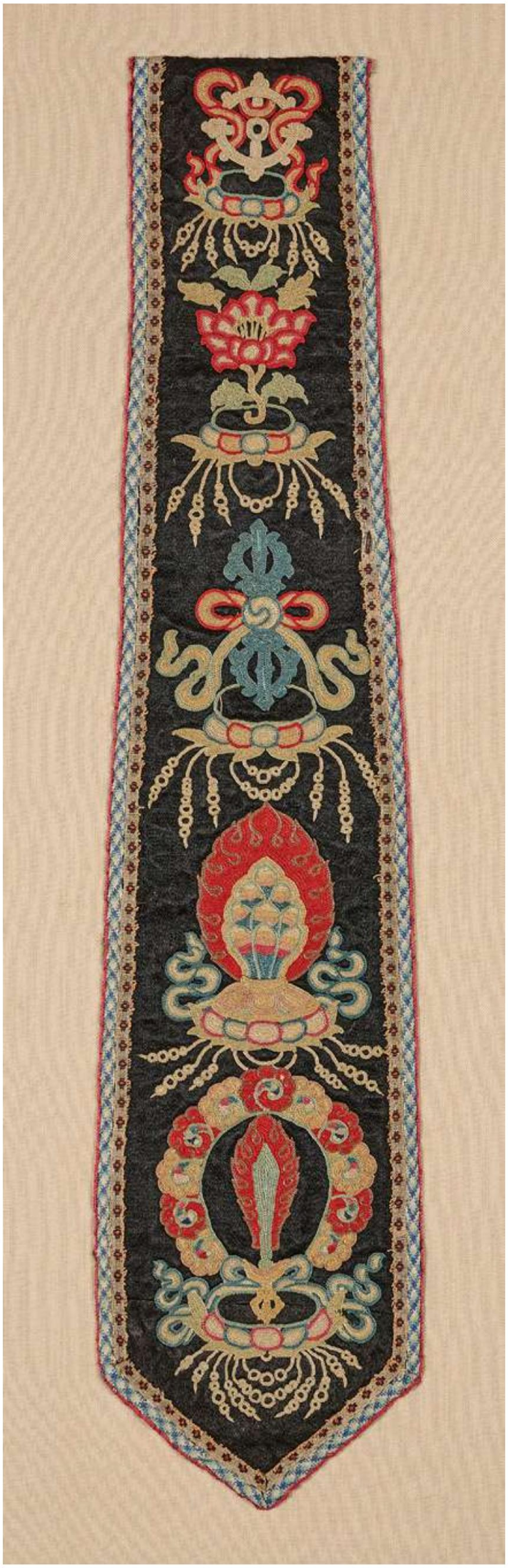
**44**

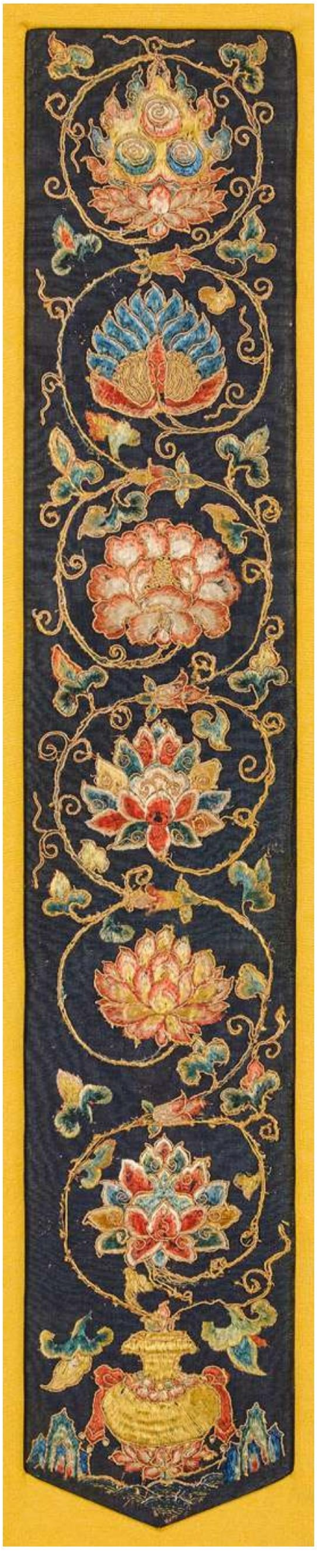
## A CHINESE EMBROIDERED SILK BUDDHIST PENDANT, QING DYNASTY (1644-1911)

the rectangular panel with pointed end embroidered in coloured silk threads with Buddhist emblems, all reserved on a dark-blue ground, 43 by 9cm, framed

**£400-600**

清：刺绣丝绸佛像吊坠（1644-1911）





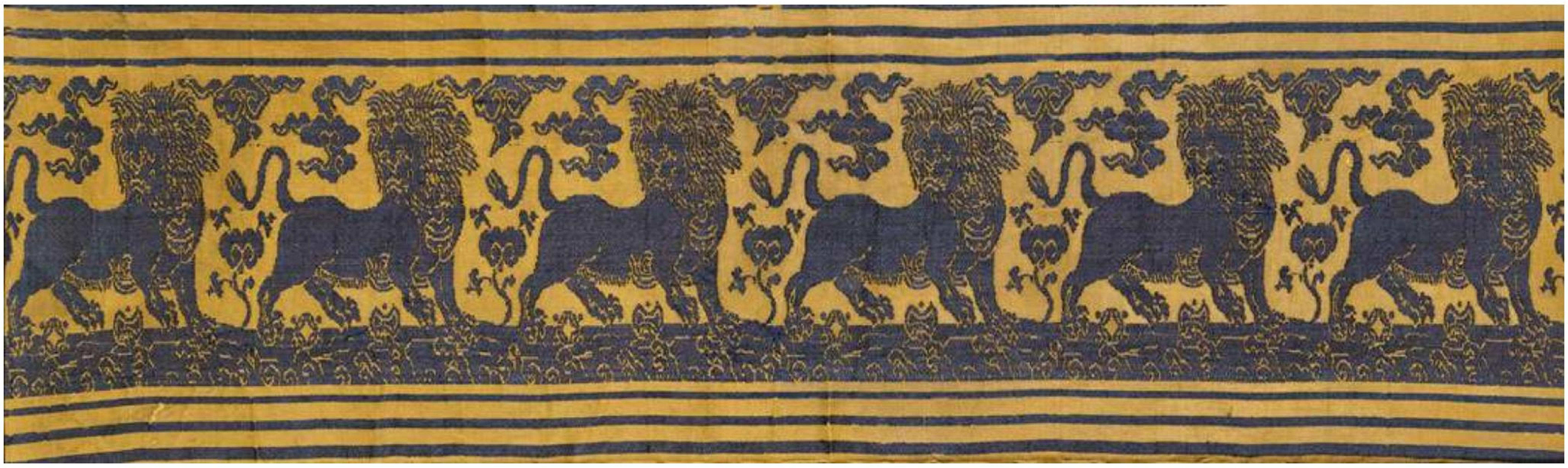
## 45

### A RARE CHINESE EMBROIDERED SILK BUDDHIST PENDANT, MING DYNASTY, YONGLE PERIOD, EARLY 15TH CENTURY

the rectangular panel with pointed end finely embroidered in coloured silk threads with Buddhist emblems and scrolling lotus, all reserved on a rich dark-blue ground, 50 by 9.2cm, plexiglass frame

**£400-600**

明永乐：罕见绣丝佛教吊坠，15世纪早期



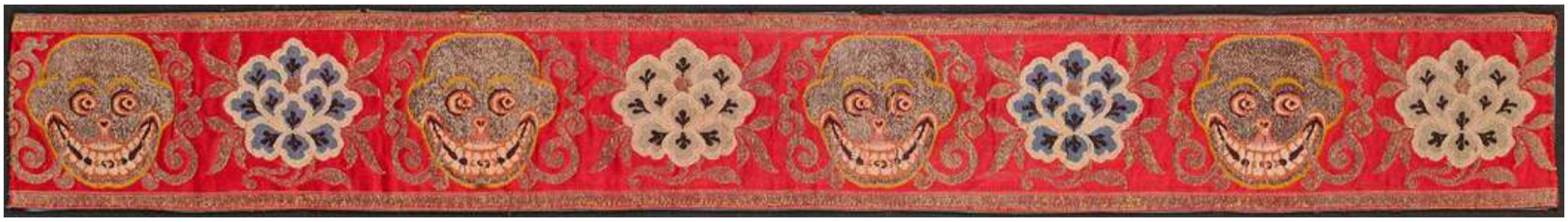
**46**

## A CHINESE SILK BROCADE, MING DYNASTY, 15TH CENTURY

the rectangular panel finley embroidered with lions on a yellow ground, the panel 61 by 18.5cm, plexiglass frame

**£500-800**

明：丝织缎地织锦，15世纪



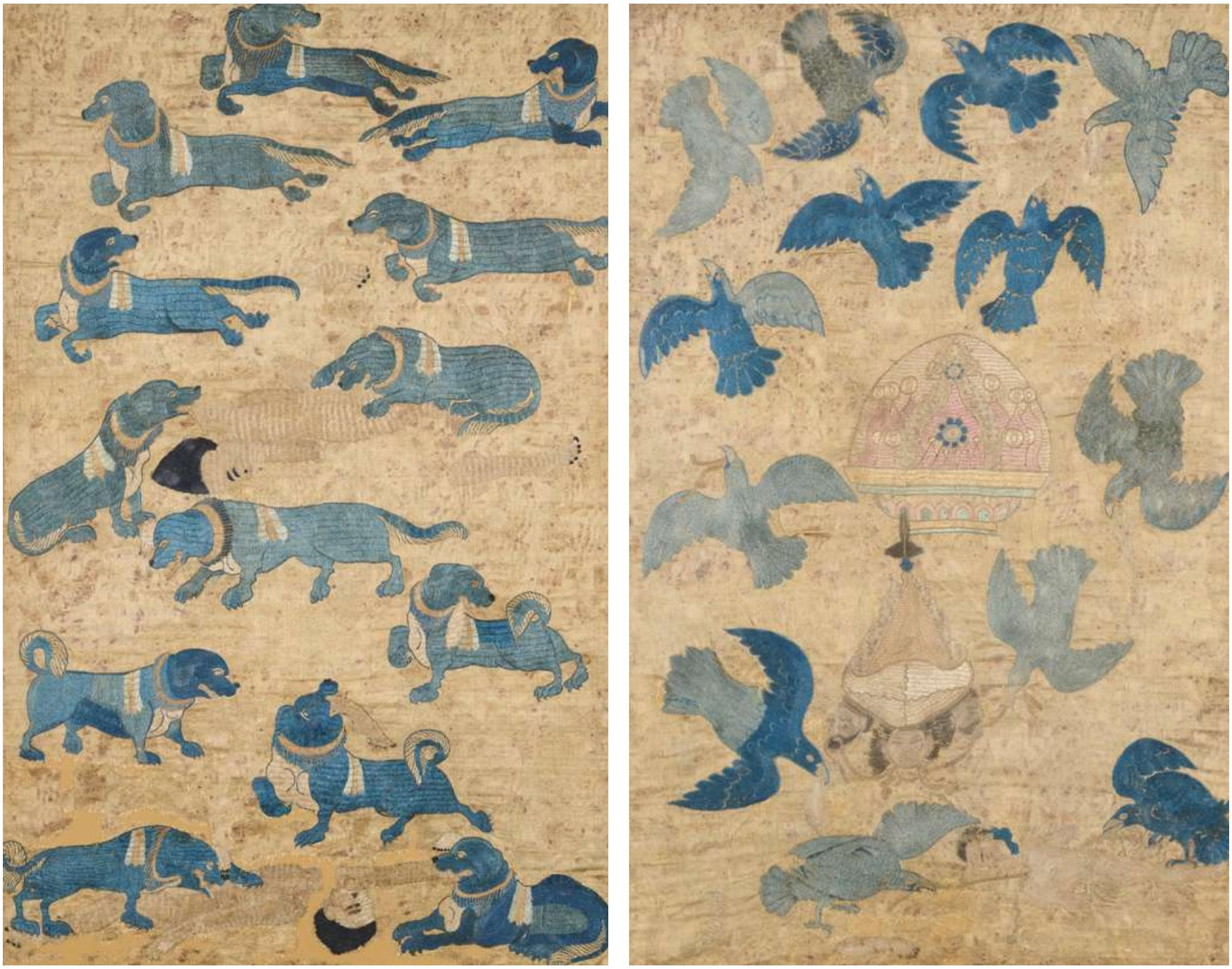
**47**

## A CHINESE WOVEN SILK BROCADE FOR THE TIBETAN MARKET, QING DYNASTY, 19TH CENTURY

the rectangular woven brocade with alternating smiling skulls and lotus reserved on a red ground, 78 by 9.7cm, plexiglass frame

**£400-600**

清：藏地市场织锦缎，19世纪



## 48

## A PAIR OF CHINESE EMBROIDERED SILK ‘SKY BURIAL’ TEXTILE PANELS, 18TH CENTURY

one panel embroidered in blue satin stitch with small dogs reserved on a brocade gold and cream ground, the other with birds, framed and glazed, 72 by 45.5cm and 44 by 75.5cm respectively

Footnote: For a related embroidery from the collection of Chris Hall, see the exhibition catalogue ‘Power Dressing: Textiles for Rulers and Priests from the Chris Hall Collection’, published, Asian Civilizations Museum, Singapore, 12 Dec. 2005 - 9 April 2006, cat no.120, one of four 18th Century embroideries on satin of offering thangkas.

**£3,000-5,000**

绣丝‘天葬’题材挂屏一对，18世纪

## 49

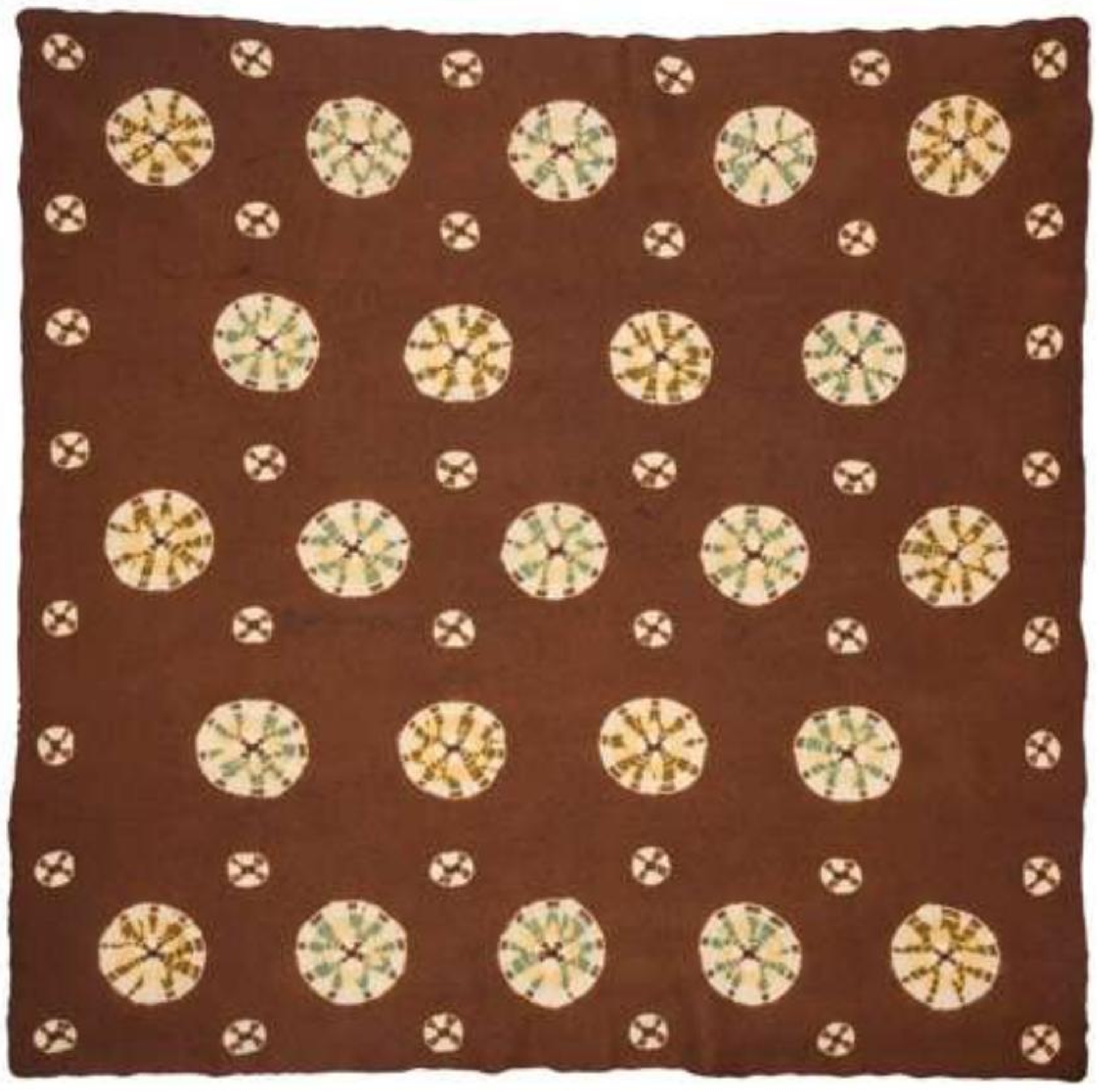
### A MONGOLIAN FELTED WOOL MOSEN FOR THE JAPANESE MARKET, LATE 19TH CENTURY

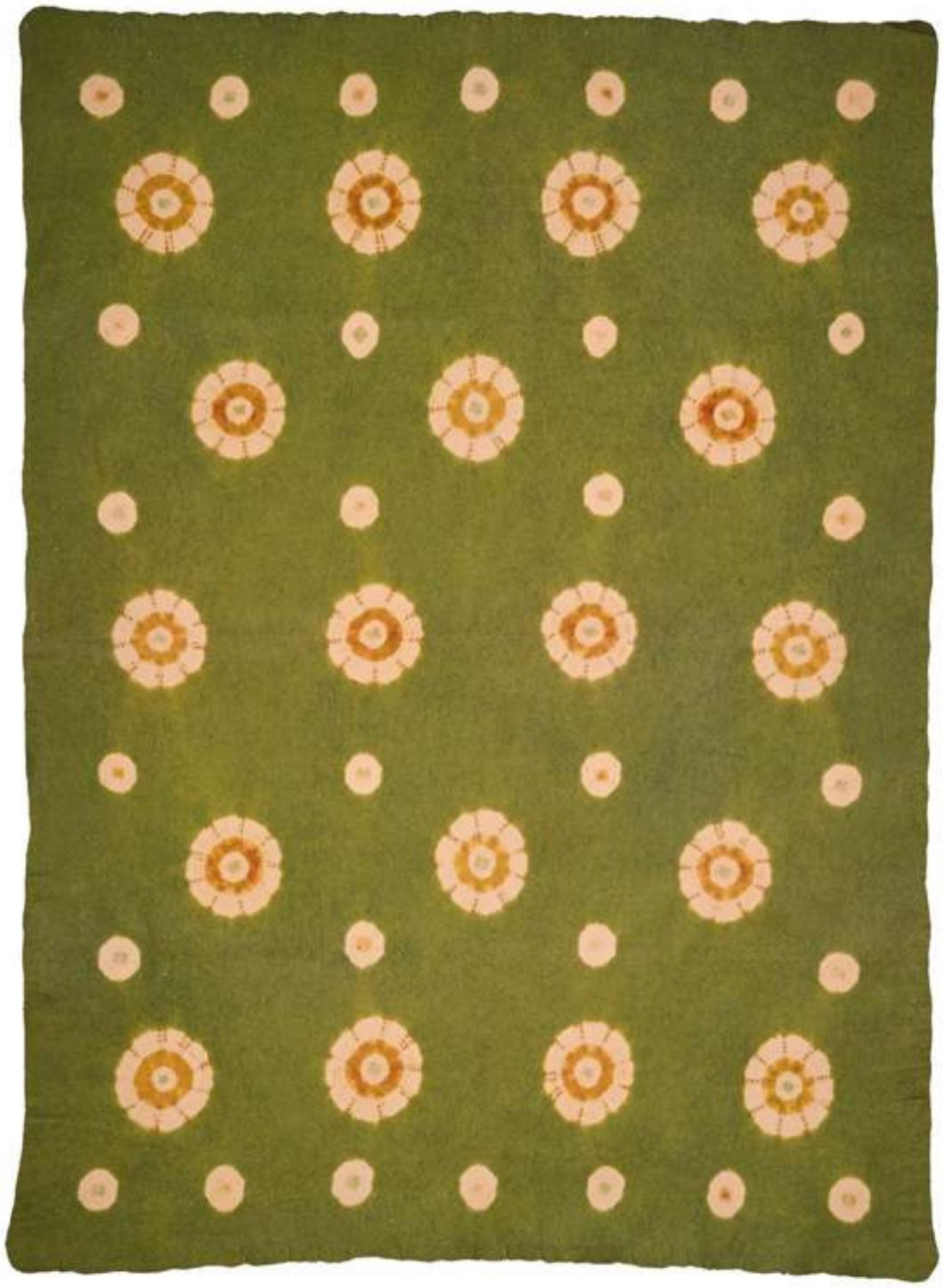
the felt mosen *shibori* dyed with large and small roundels reserved on a dark brown ground, 185 by 184cm

Footnote: The mosen is a large rug used in the Japanese tea ceremony.

**£600-800**

专供日本市场蒙古毡制围裙，19世纪晚期





## 50

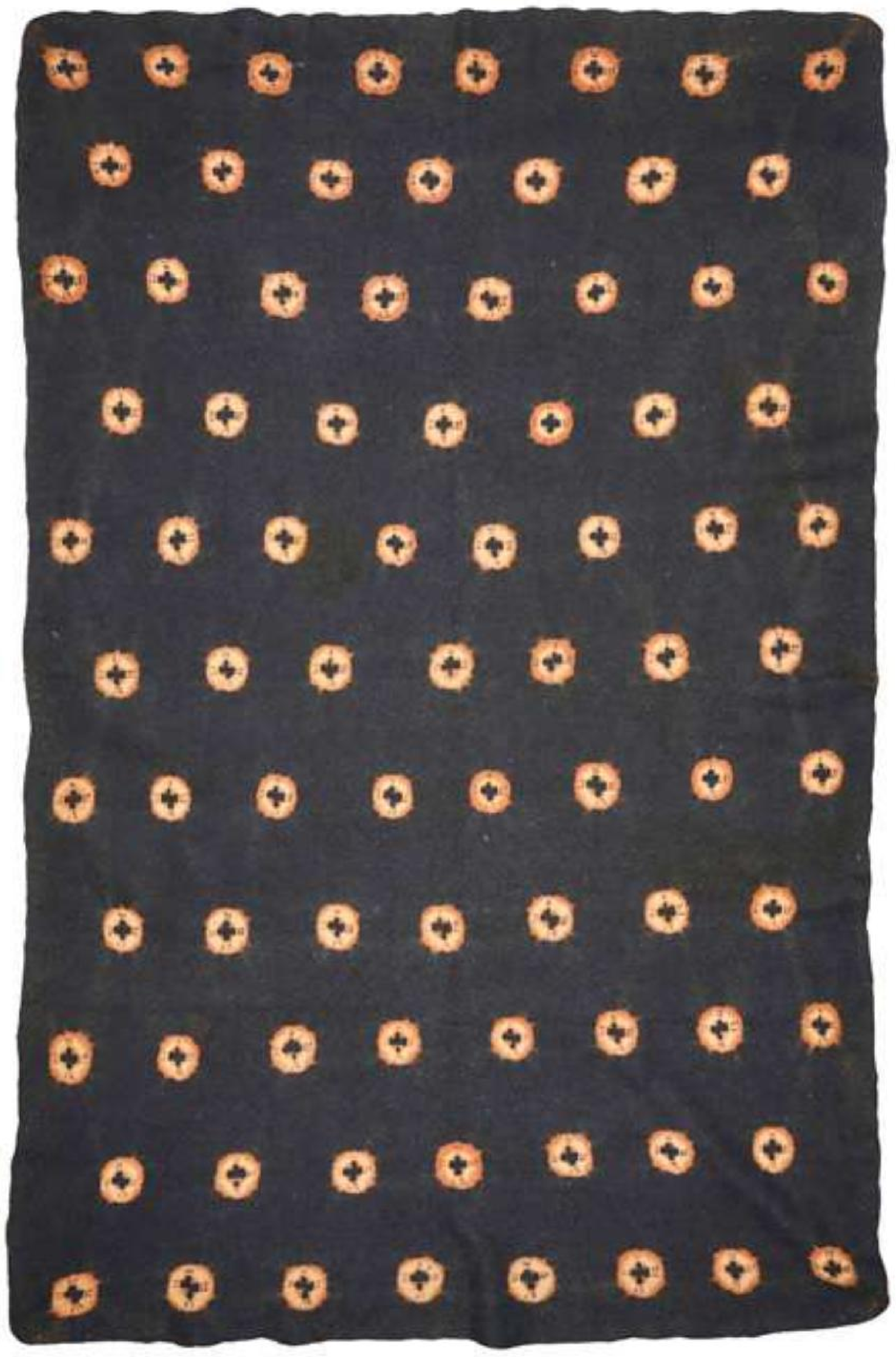
### A MONGOLIAN FELTED WOOL MOSEN FOR THE JAPANESE MARKET, LATE 19TH CENTURY

the felt mosen shibori dyed with large and small roundels on a green ground, 202 by 150cm

The mosen is a large rug used in the Japanese tea ceremony.

**£600-800**

专供日本市场蒙古毡制围裙，19世纪晚期



## 51

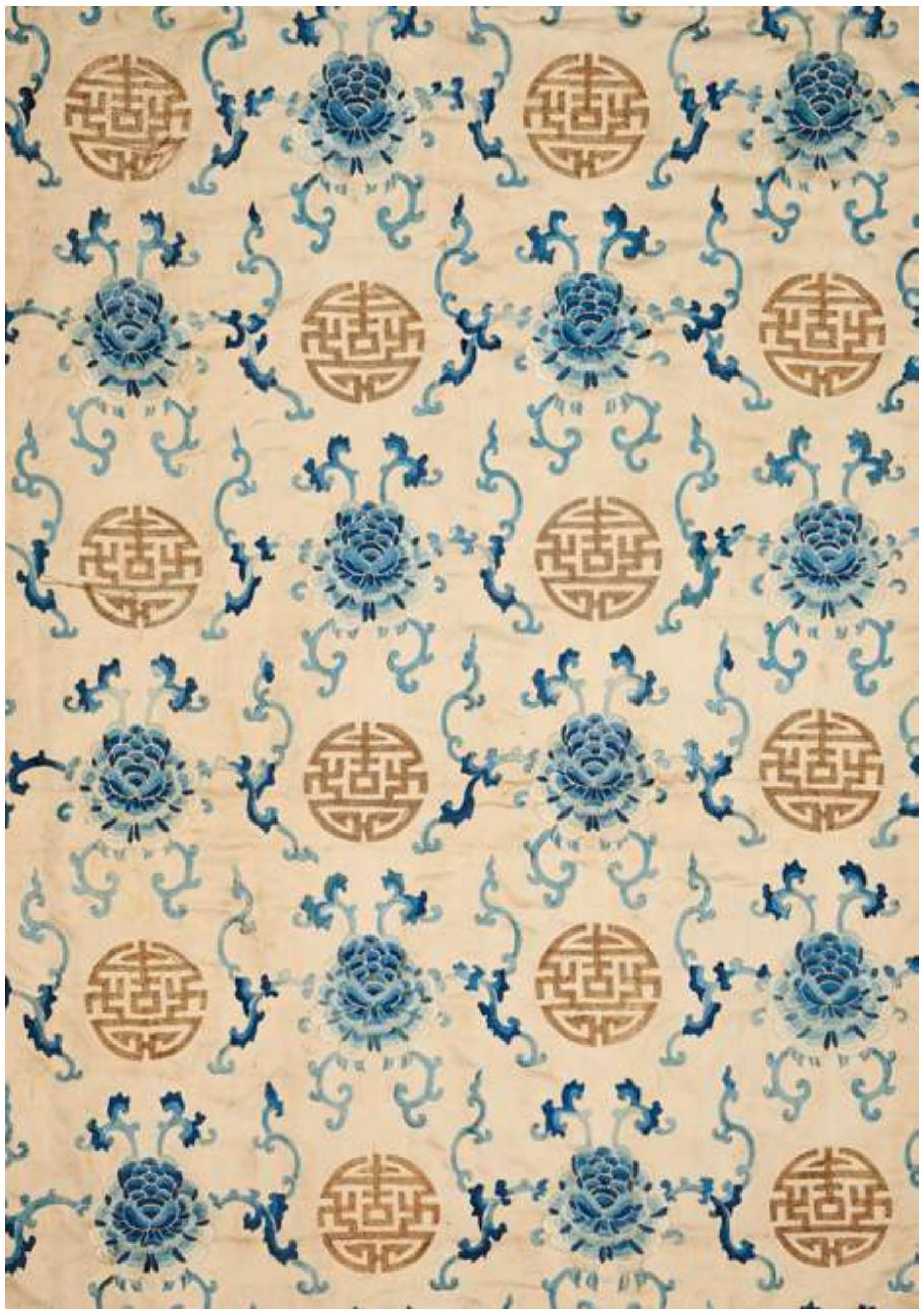
### A MONGOLIAN FELTED WOOL MOSEN FOR THE JAPANESE MARKET, LATE 19TH CENTURY

the felt mosen shibori dyed with large and small roundels reserved on a dark navy-blue ground, 202 by 150cm

The mosen is a large rug used in the Japanese tea ceremony.

**£600-800**

专供日本市场蒙古毡制围裙，19世纪晚期



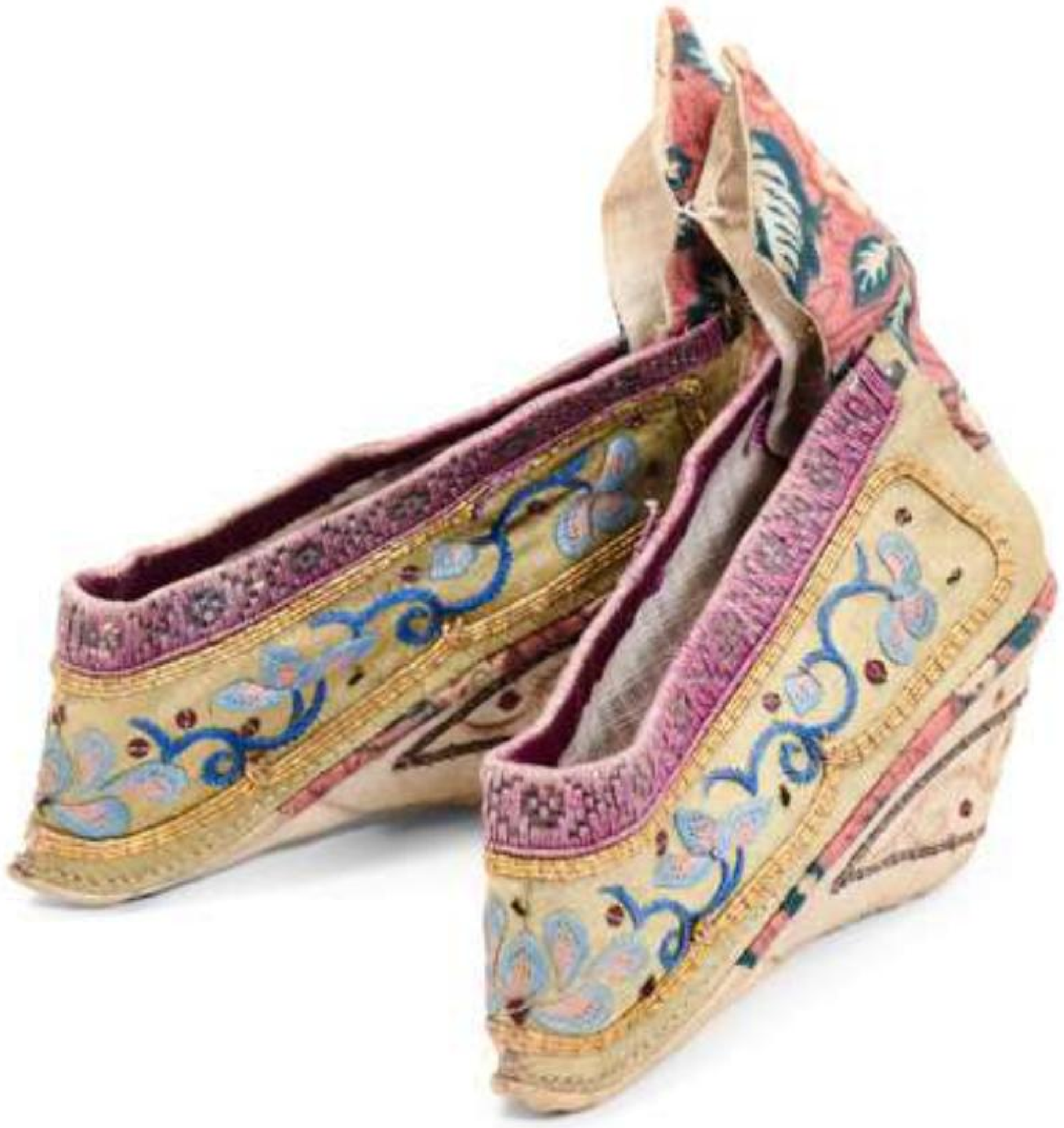
**52**

### A CHINESE EMBROIDERED SILK PANEL, QING DYNASTY, 19TH CENTURY

embroidered in gold thread with Shou-character roundels and blue silk peonies, all reserved on a cream ground, 250 by 144cm

**£200-300**

清：丝绸刺绣挂屏，19世纪



**53**

### A RARE PAIR OF CHINESE MINIATURE BOUND SHOES, QING DYNASTY, CIRCA 1850

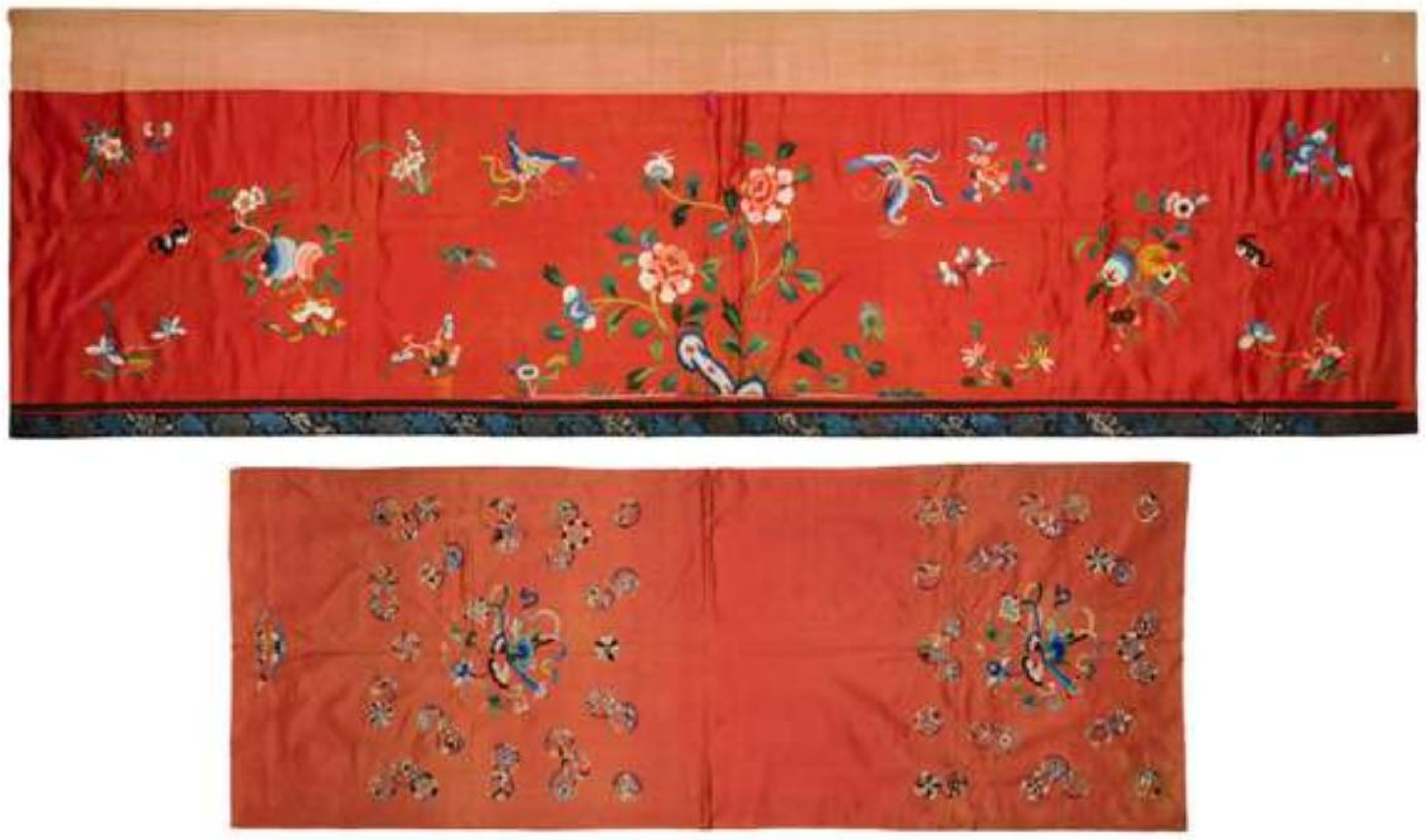
each shoe with yellow silk ground embroidered with a floral band, 9cm long

Provenance: From the collection of Colette Ghysels, Belgium.

**£60-80**

OFFERED WITHOUT RESERVE

清：罕见缠足绣花女鞋一对，约1850年



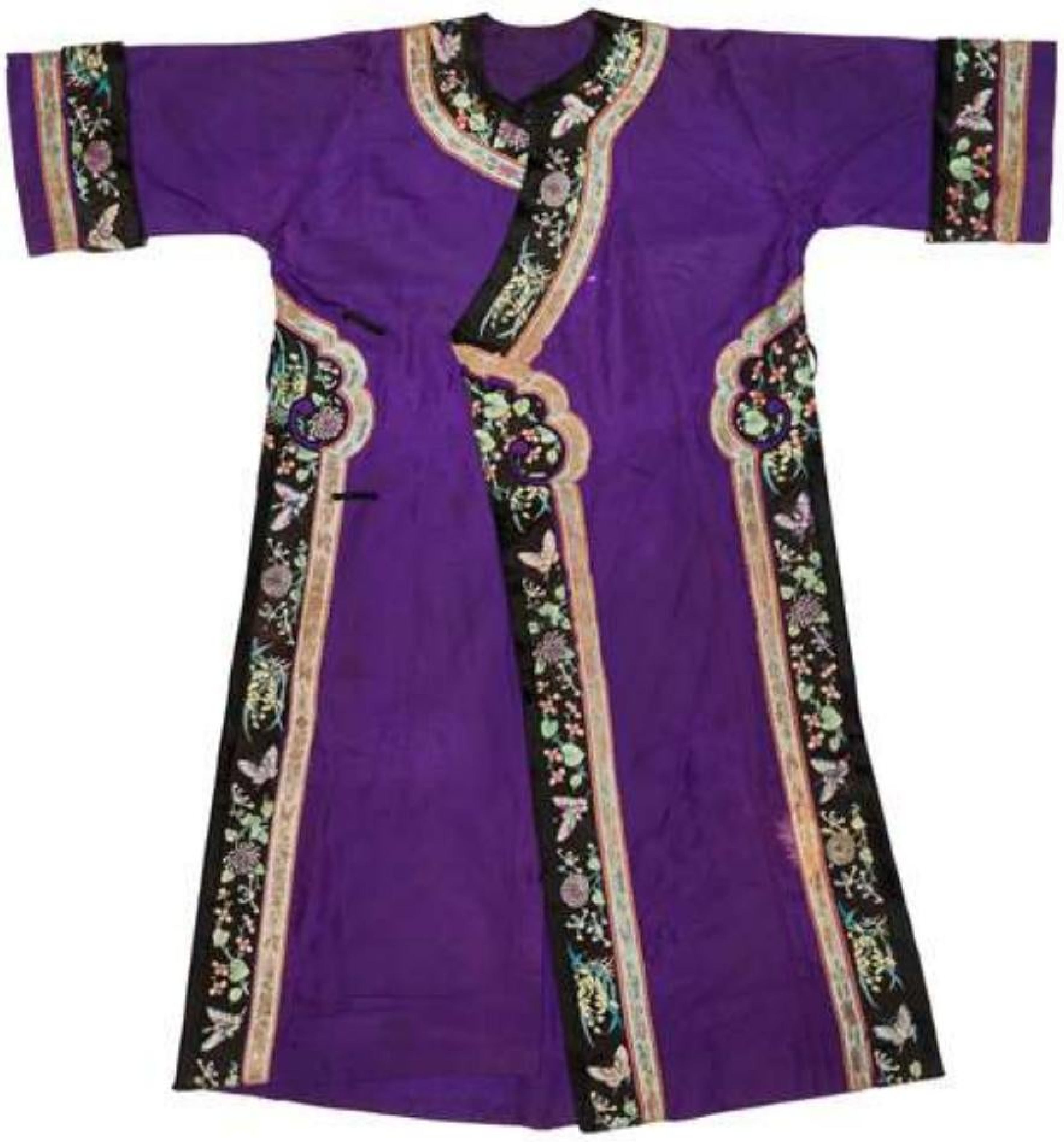
**54**

### TWO CHINESE RED GROUND EMBROIDERED SILK CHAIR COVERS, QING DYNASTY, 19TH CENTURY

one embroidered with butterflies and floral sprays, 100 by 56cm; the other with two large *ruyi* roundels encircled by smaller foliate medallions, 156 by 60cm

**£800-1,200**

清：红地绣丝靠背饰二件，19世纪



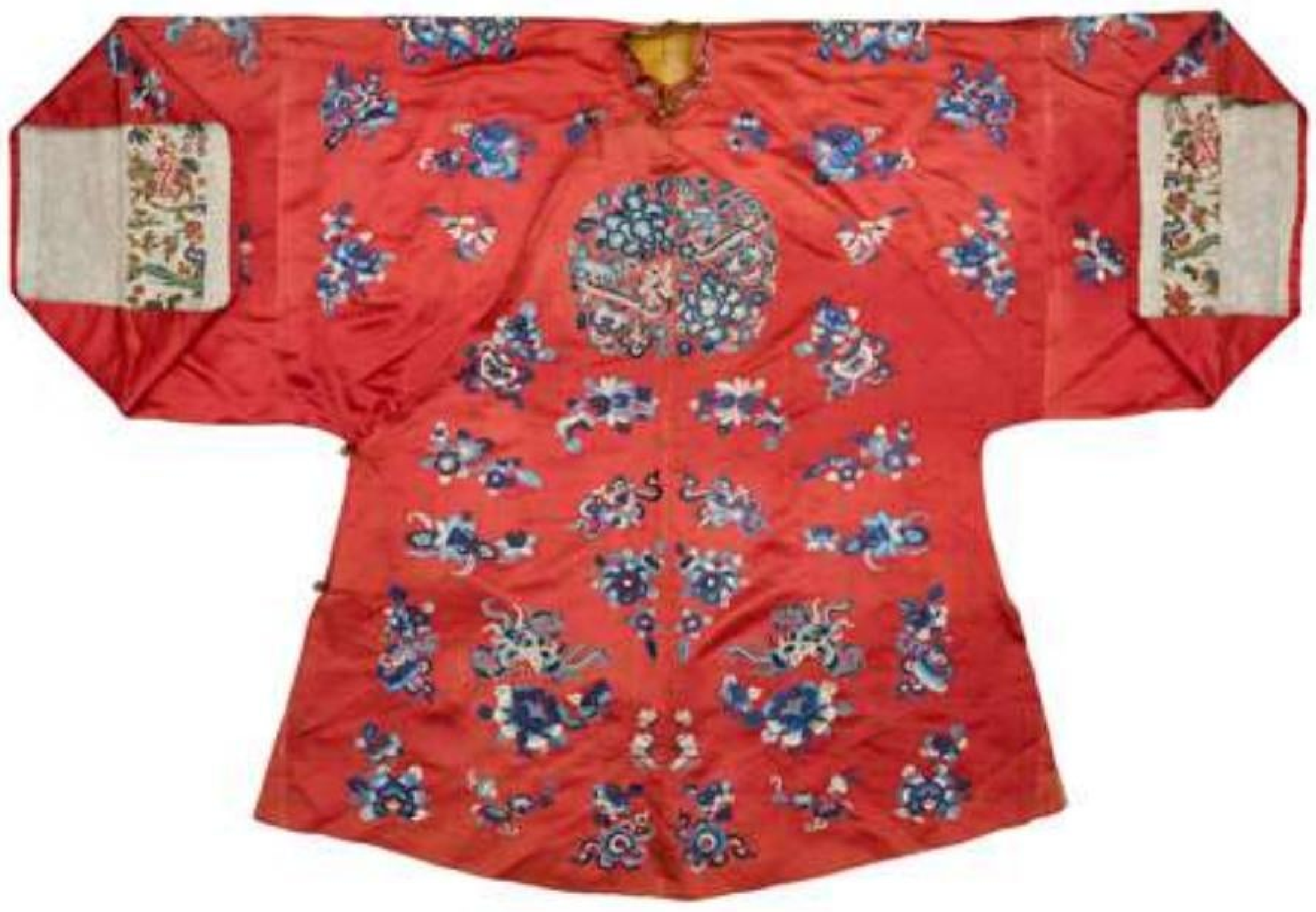
**55**

### A CHINESE WOMAN'S SILK EMBROIDERED PURPLE-GROUND ROBE, CHANGYI, QING DYNASTY, LATER 19TH CENTURY

the black border with embroidered silk butterflies and floral sprays, all reserved on a rich purple ground, 144cm long

**£800-1,200**

清：女式紫地绣花长衣，19世纪晚期



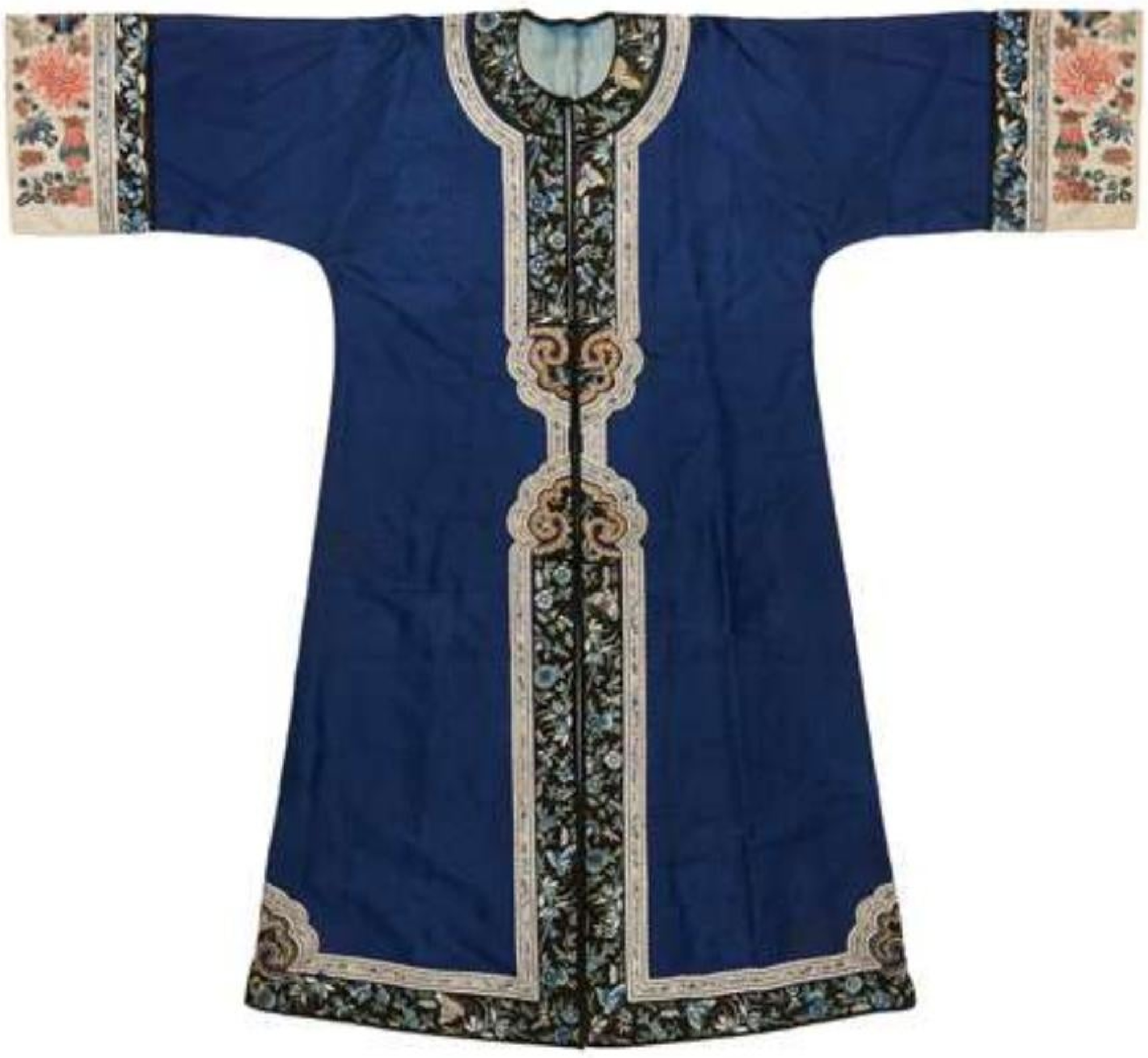
**56**

### A CHINESE WOMAN'S SILK EMBROIDERED RED-GROUND ROBE, CHANGYI, QING DYNASTY, LATER 19TH CENTURY

the robe finely embroidered in blue silk to the front and back panels with a large floral medallion encircled by birds and floral sprays, 102cm long

**£800-1,200**

清：女式红地绣花长衣，19世纪晚期



**57**

### A CHINESE WOMAN'S SILK EMBROIDERED BLUE-GROUND ROBE, CHANGYI, QING DYNASTY, LATER 19TH CENTURY

the black border with embroidered silk butterflies and floral sprays and the cuffs finely embroidered with antiques, 144cm long

**£600-800**

清：女式蓝地绣花长衣，19世纪晚期

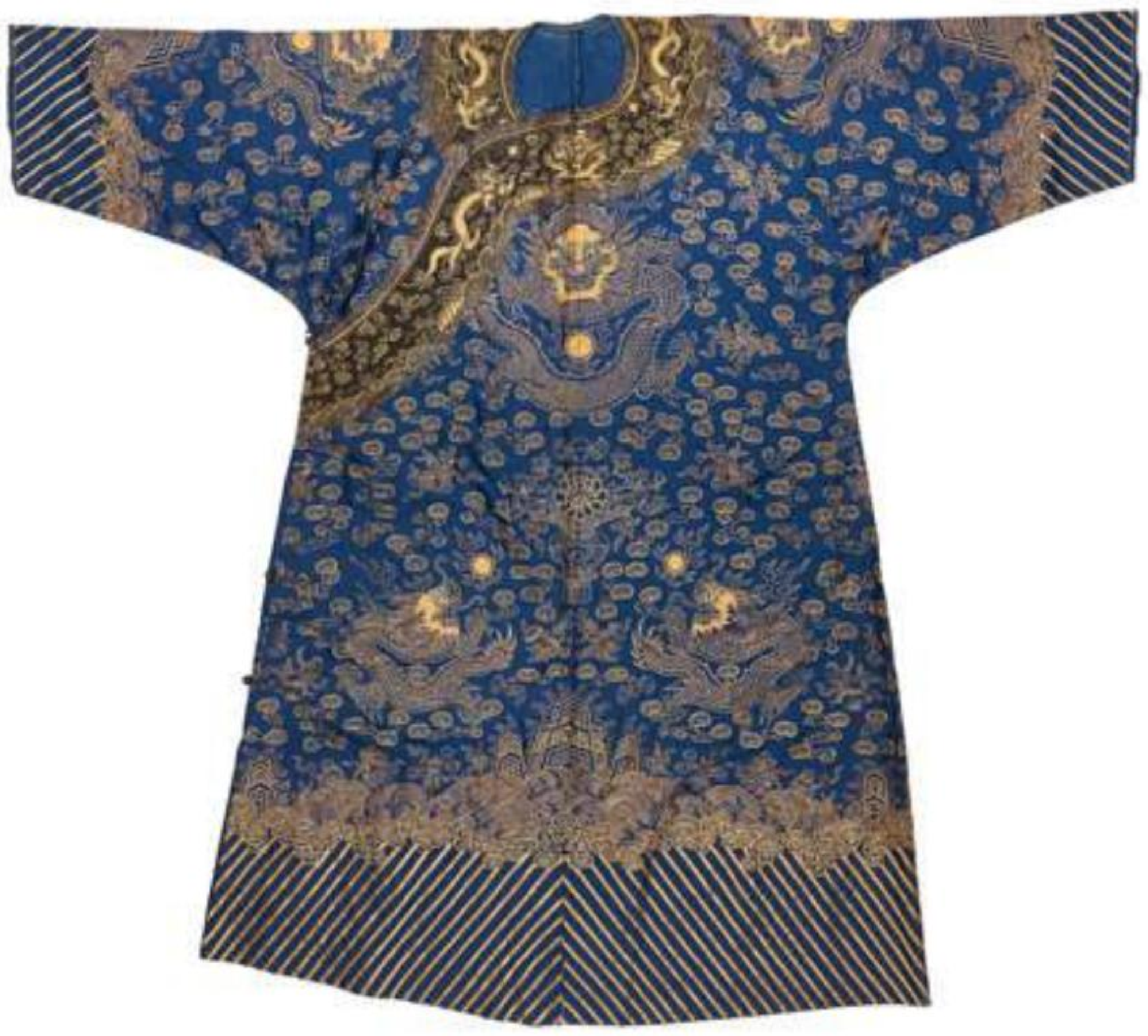
## 58

### A CHINESE GOLD THREAD 'NINE DRAGON' ROBE, QING DYNASTY, 19TH CENTURY

the front and back panel with couched gold thread dragons in mutual pursuit of flaming pearls, all reserved on a rich dark-blue ground, 128cm long

**£1,000-1,200**

清：金线绣九龙袍，19世纪



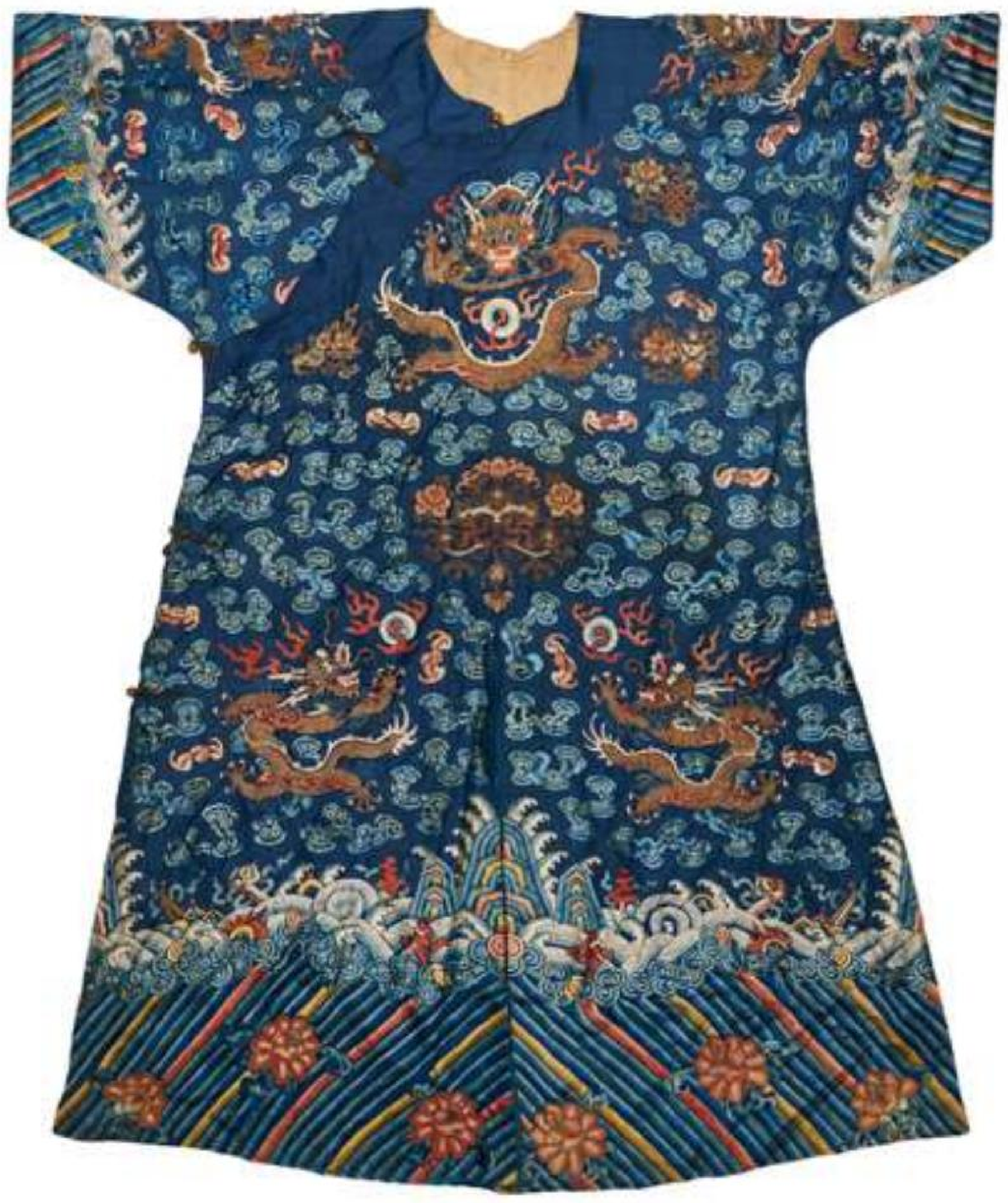
## 59

### A CHINESE WOMAN'S SILK AND GOLD THREAD 'NINE DRAGON' ROBE, JIFU, QING DYNASTY, 19TH CENTURY

the front and back panel with embroidered silk and couched gold thread dragons and bats amidst cloud scrolls, all above the terrestrial diagram and the *lishui* stripe at the hem and reserved on a dark-blue ground, 140cm long

**£2,000-2,200**

清：女式金线绣九龙吉服袍，19世纪



## 60

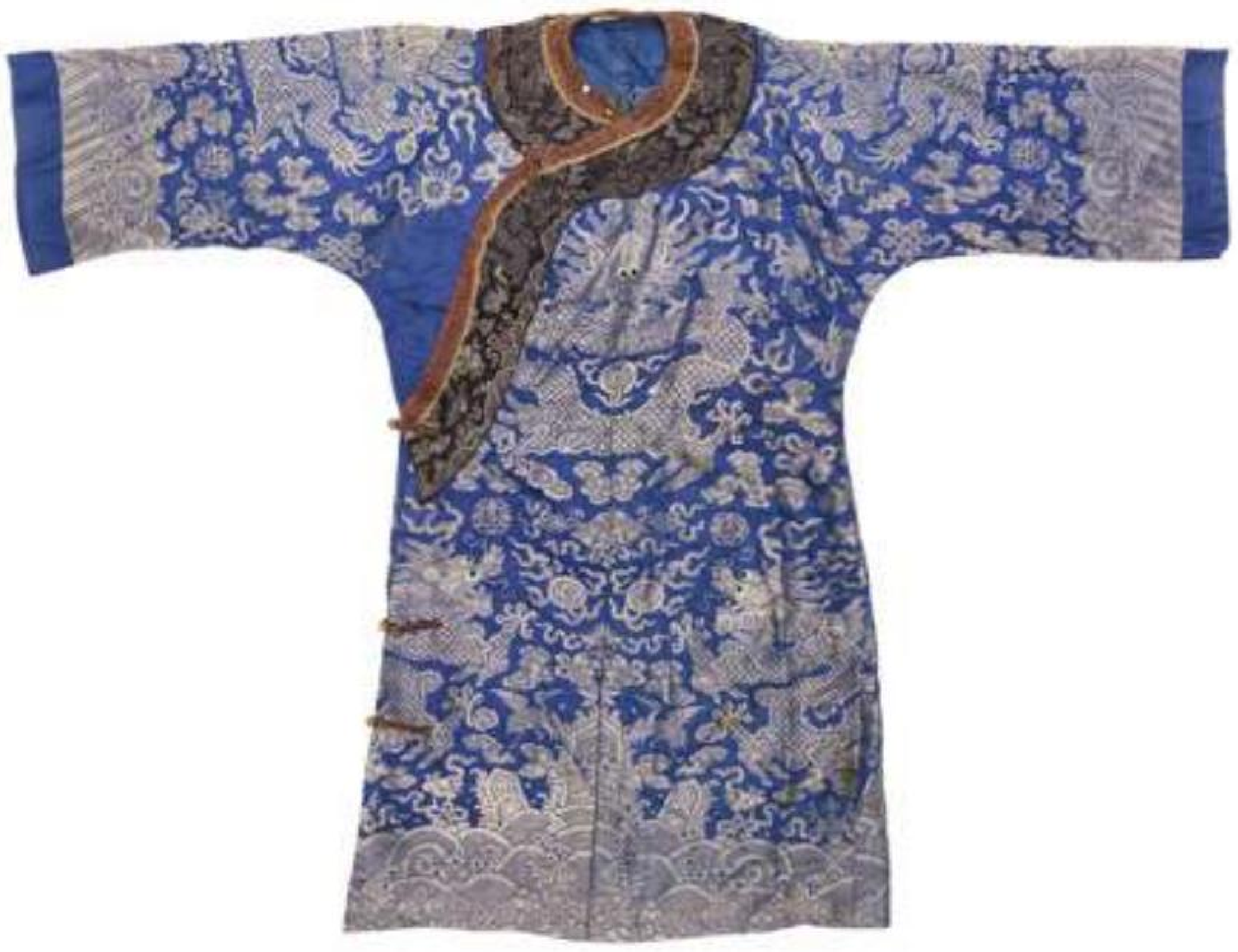
### A CHINESE BLUE AND SILVER SILK 'DRAGON' ROBE, QING DYNASTY, 19TH CENTURY

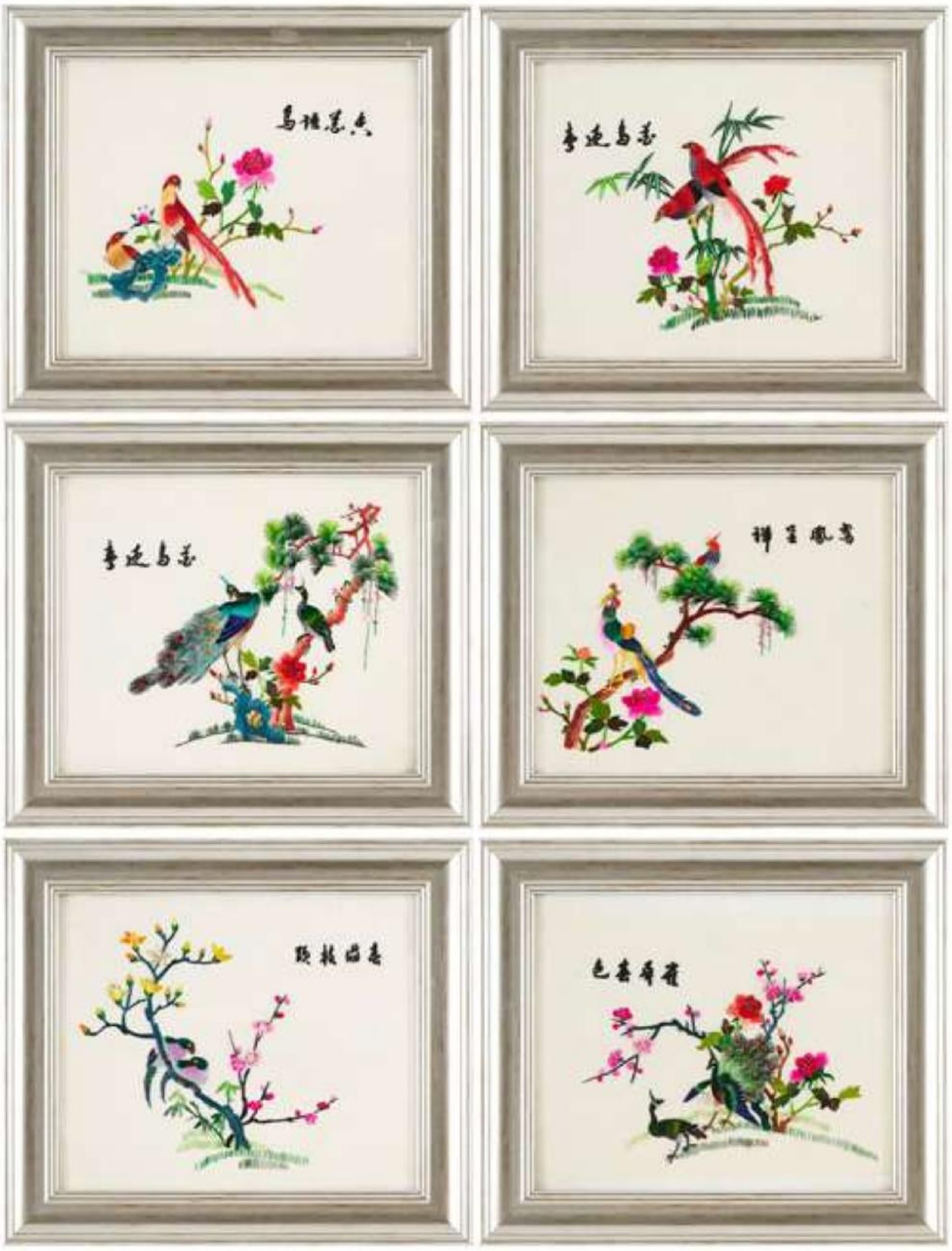
woven with eight dragons, three on the front and back and one on each shoulder, amidst fire and cloud scrolls and above a *lishui* band, the black collar similarly decorated, 102cm long

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS

**£400-600**

清：中国蓝地银绣龙纹袍，19世纪





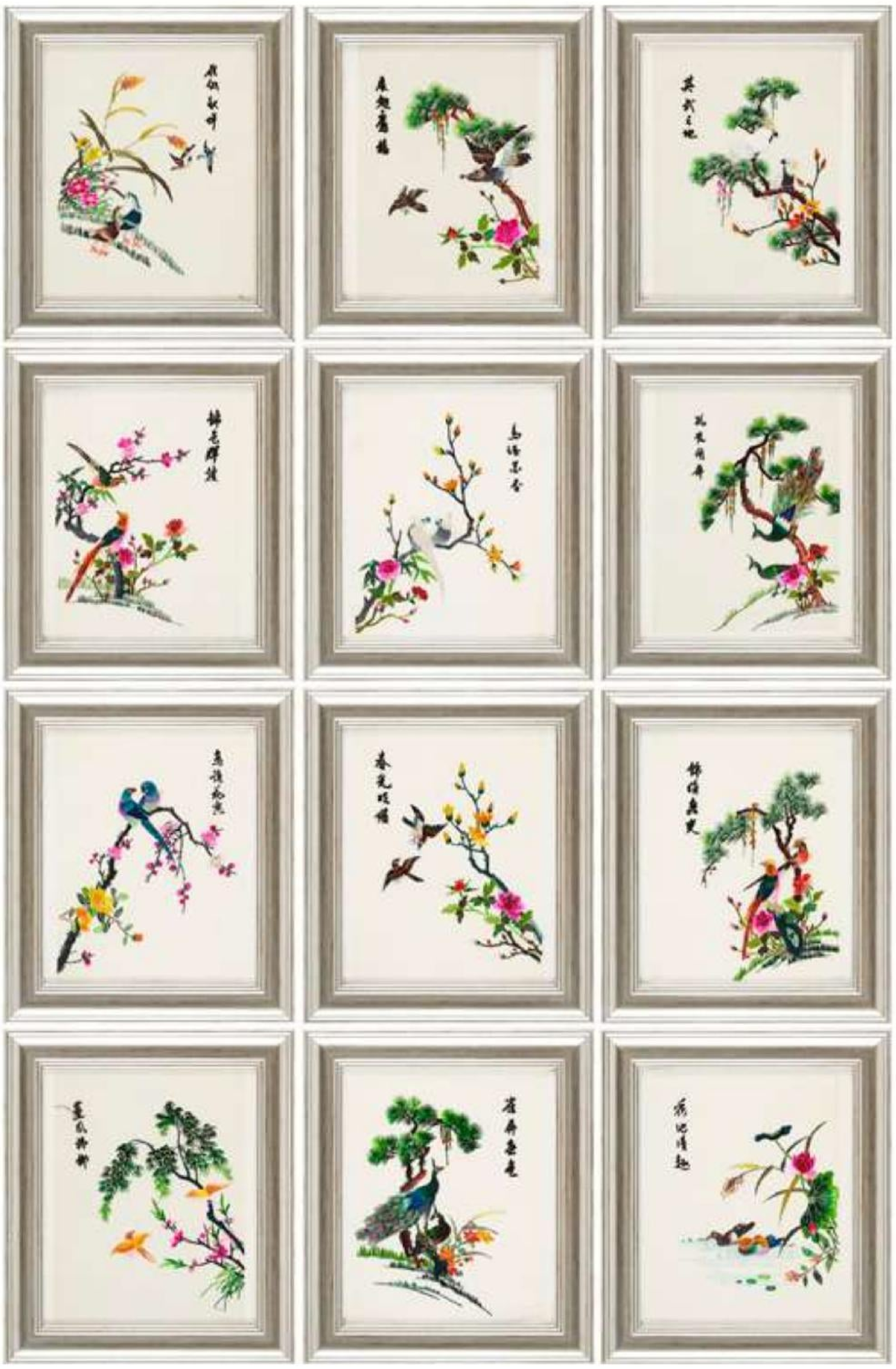
**61**

### A SET OF SIX CHINESE EMROIDERED SILK PANELS DEPICTING BIRDS

framed and glazed, image size 24 by 29cm

**£150-250**

绣丝鸟纹挂屏六幅一组



**62**

### A SET OF TWELVE CHINESE EMBROIDERED SILK PANELS DEPICTING BIRDS

framed and glazed, image size 29 by 24cm

**£300-500**

绣丝鸟纹挂屏十二幅一组

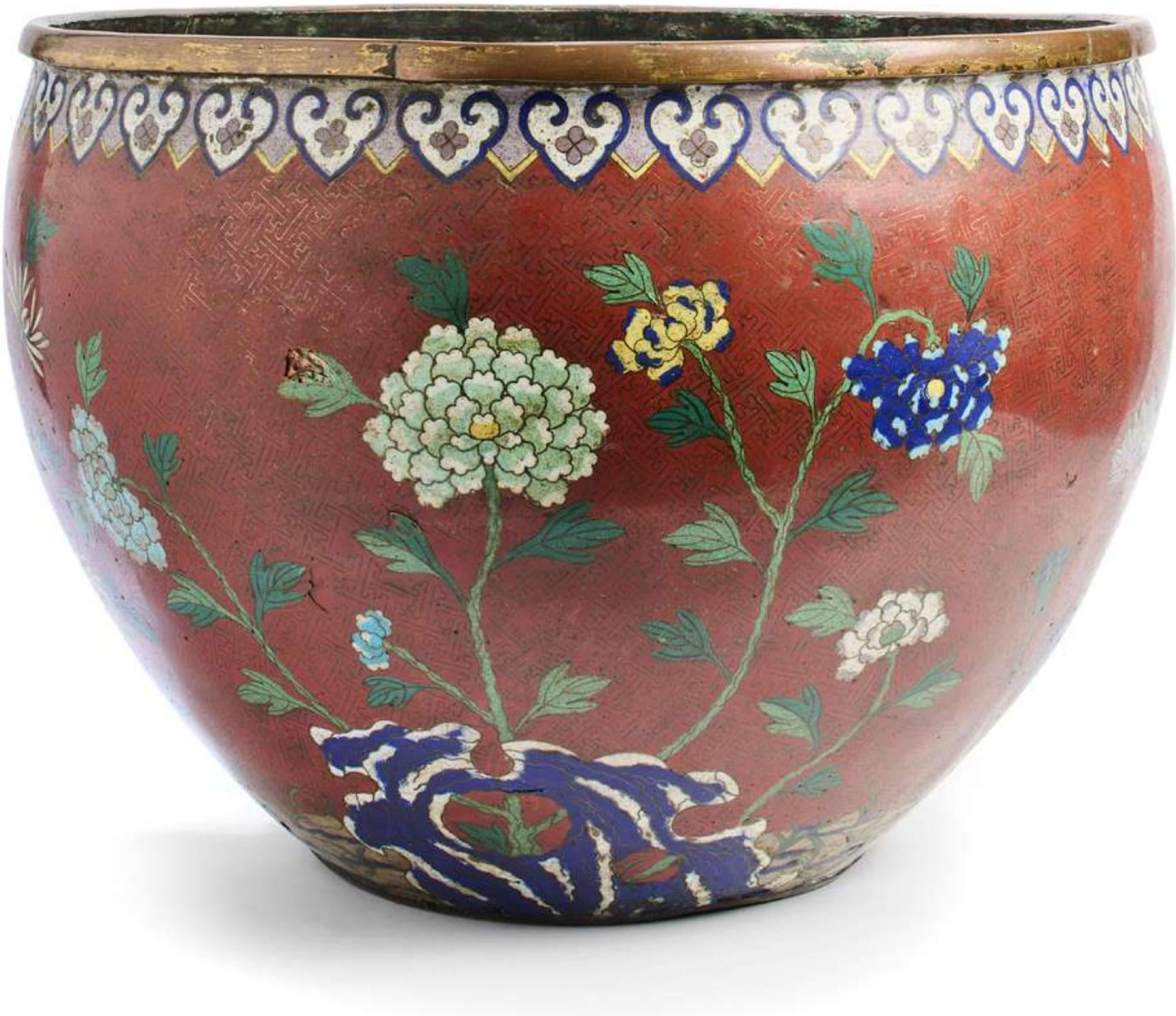
## 63

## A LARGE CHINESE CLOISONNE ENAMEL JARDINIERE, QING DYNASTY, 19TH CENTURY

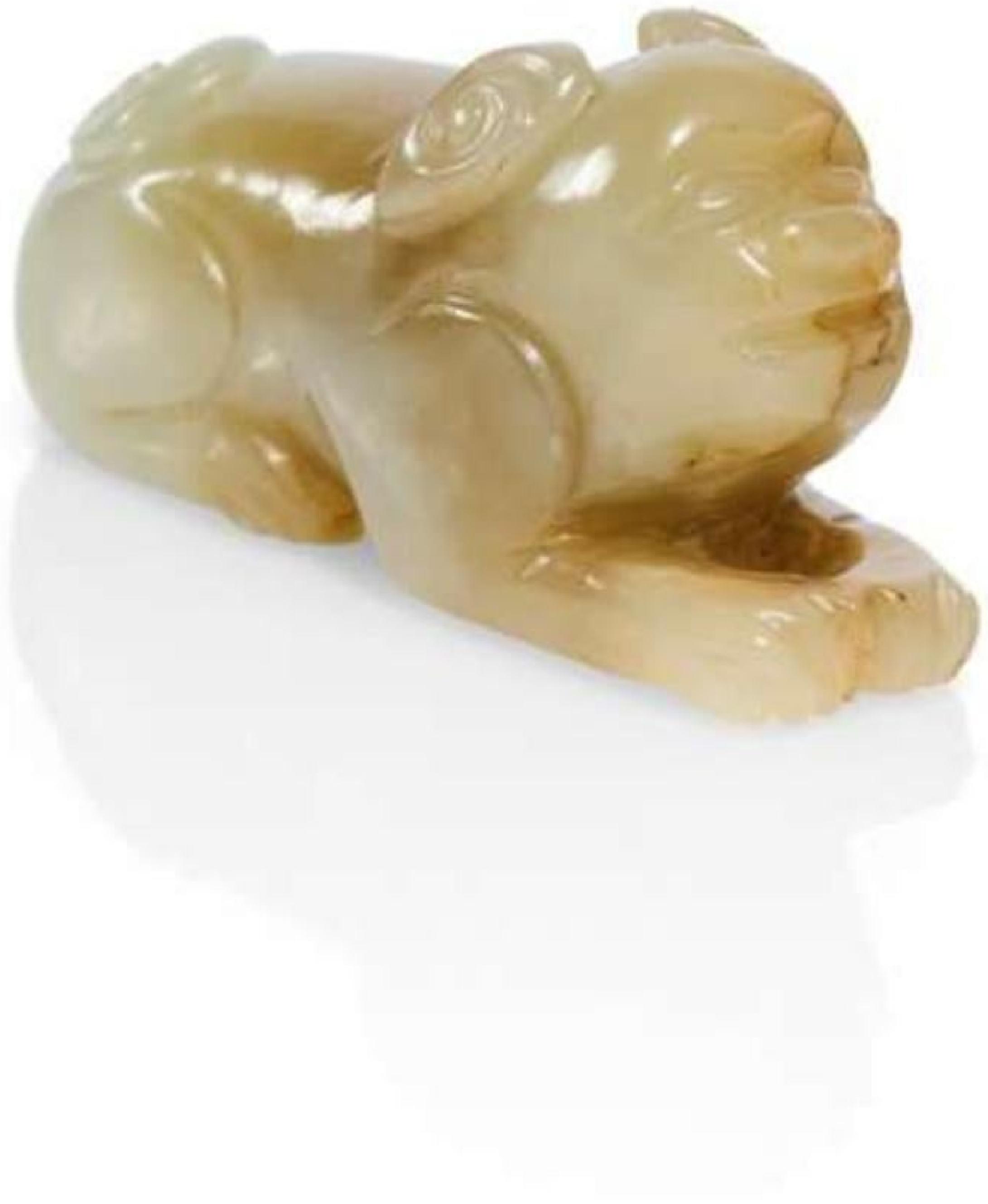
the deep rounded sides rising from a slightly recessed base to an everted gilt rim, decorated around the exterior with flowers issuing from rockwork, all below a lotus lappet band at the rim and reserved on a dark-red *leiwen* ground, 48cm diameter

**£2,000-3,000**

清：掐丝珐琅大缸，19世纪



# CHINESE JADE AND HARDSTONE CARVINGS FROM AN ENGLISH PRIVATE COLLECTION (LOTS 64-82)



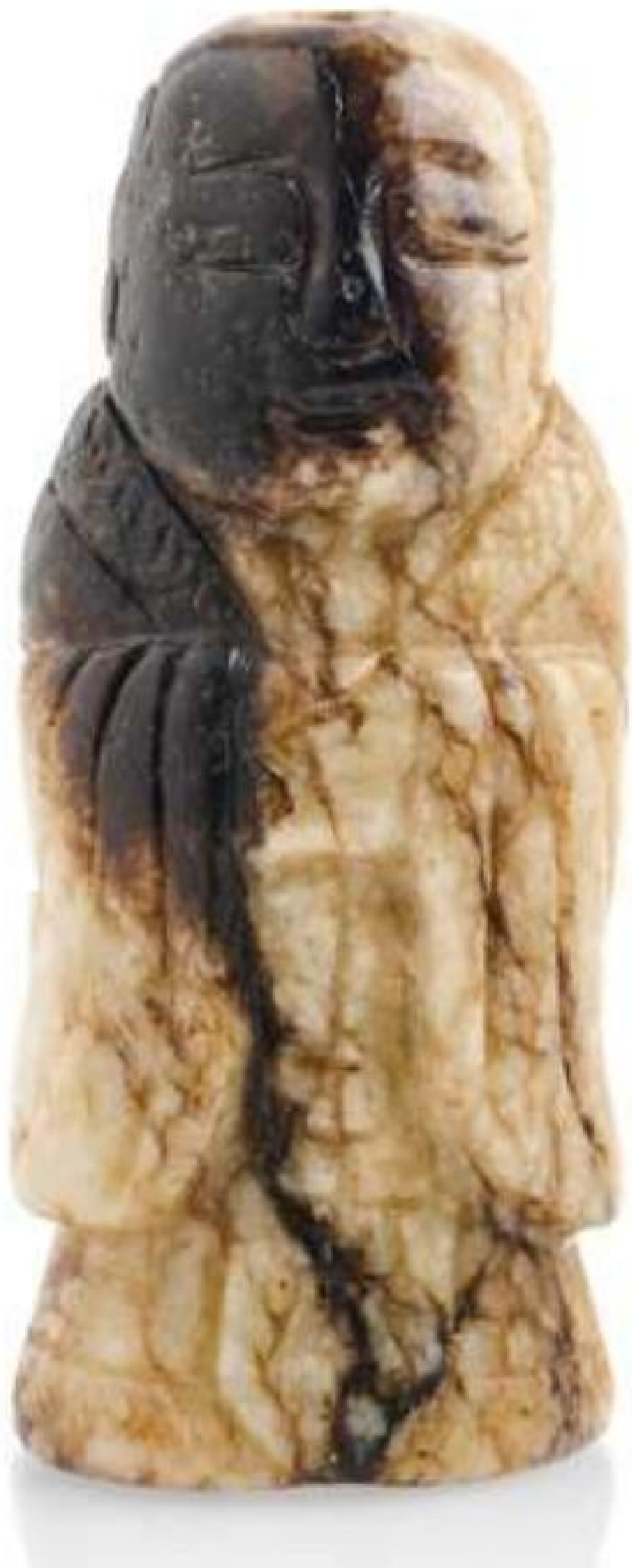
**64**

### A CHINESE CARVED JADE HOUND, QING DYNASTY (1644-1911)

carved recumbent with head raised and front legs outstretched, the stone of white and pale celadon tone, 4.5cm long

**£300-500**

清：青玉犬样雕件（1644-1911）



**65**

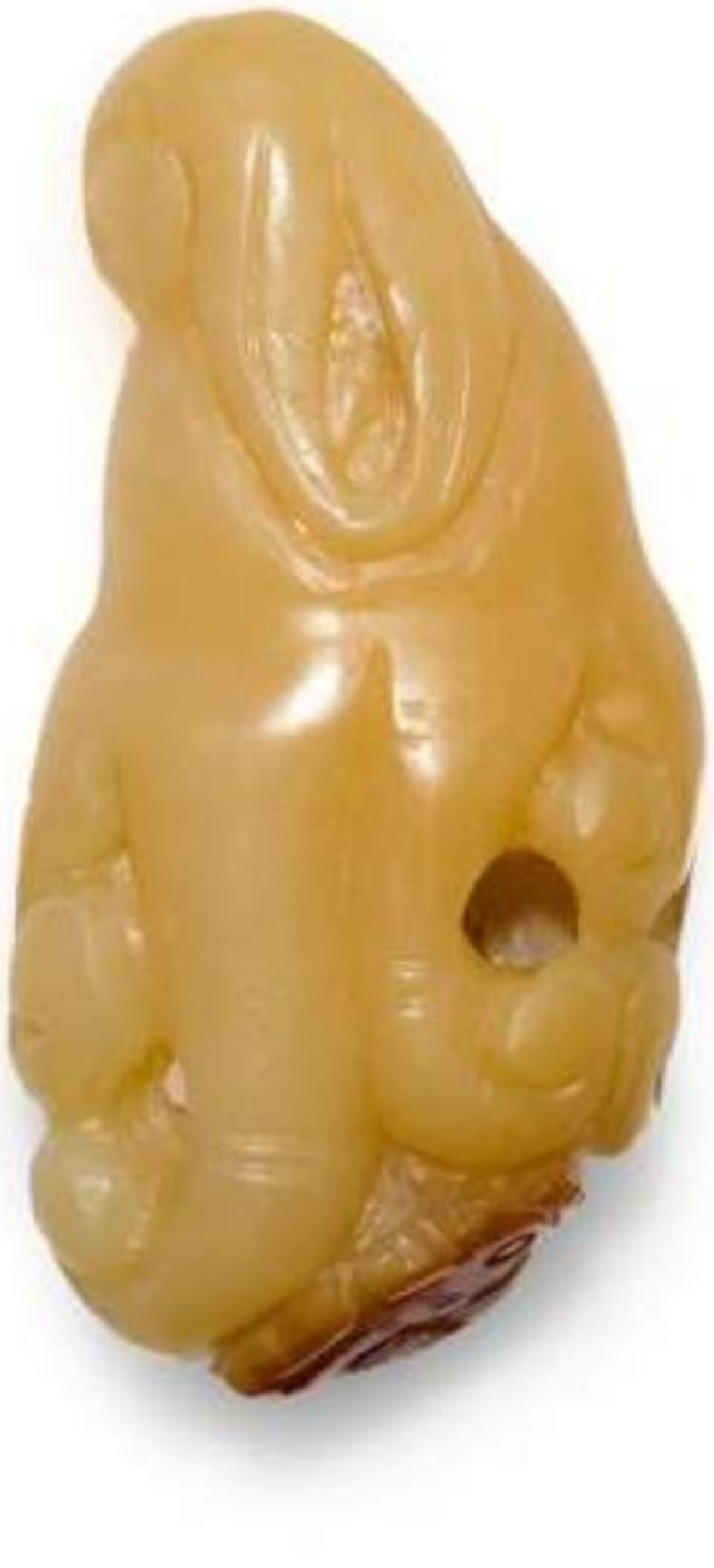
### A CHINESE CREAM AND BLACK JADE FIGURE, MING DYNASTY (1368-1644)

the official carved standing wearing a long-sleeved robe with hands clasped together at the chest, the stone of mottled cream and black tone, 5.7cm high

Provenance: Bonhams, Bond Street, 6 November 2008, lot 219 (part lot).

**£400-600**

明：乳白黑玉人物雕（1368-1644）



**66**

### A CHINESE YELLOW JADE 'BUDDHAS HAND' PENDANT, QING DYNASTY (1644-1911)

carved and pierced, the fruit with long curled fingers, to the base, using the contrasting russet skin, a small chicken in low relief, the stone of creamy yellow tone, 5cm high

**£400-600**

清：黄玉佛手形吊坠（1644-1911）

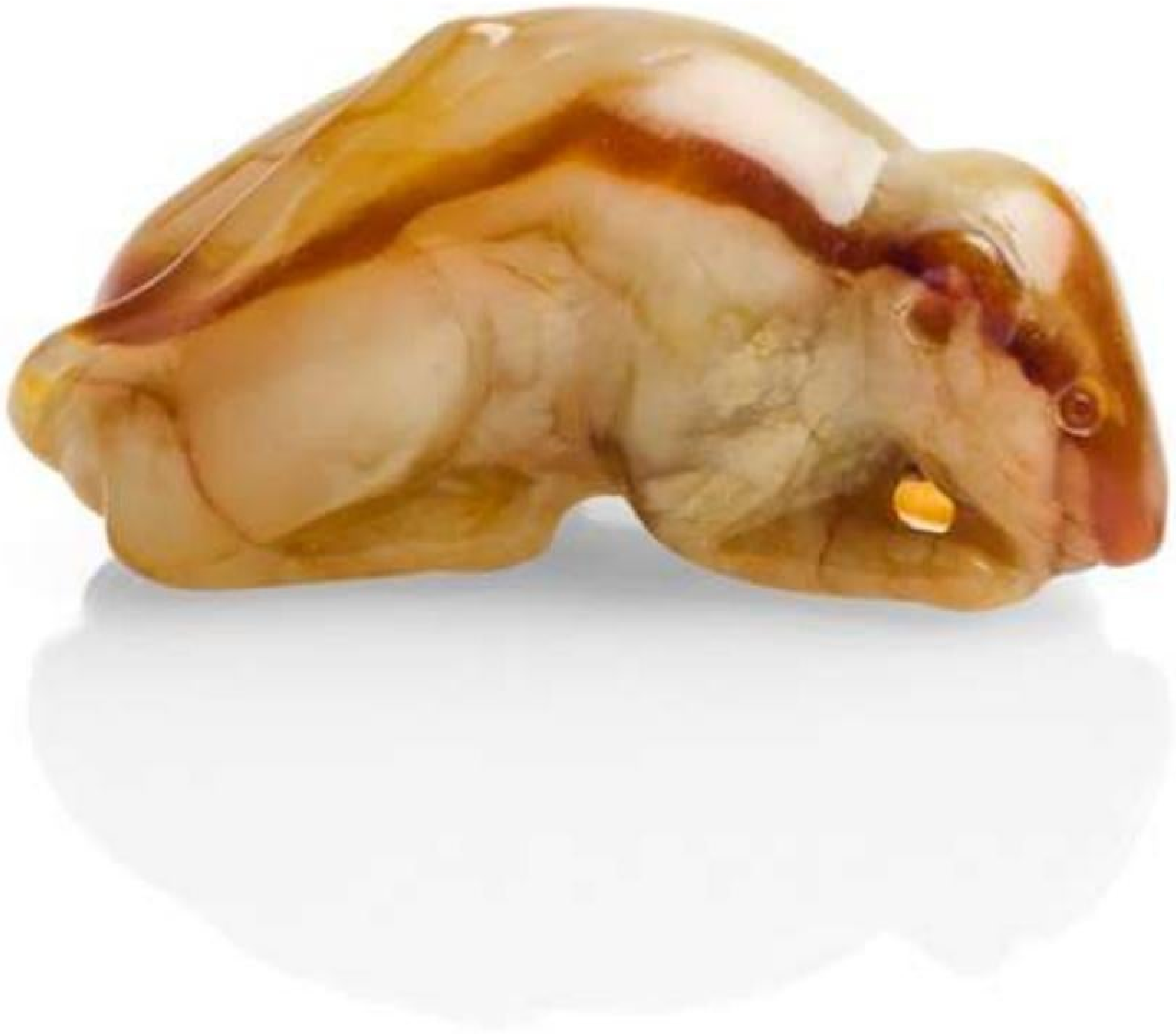
**67**

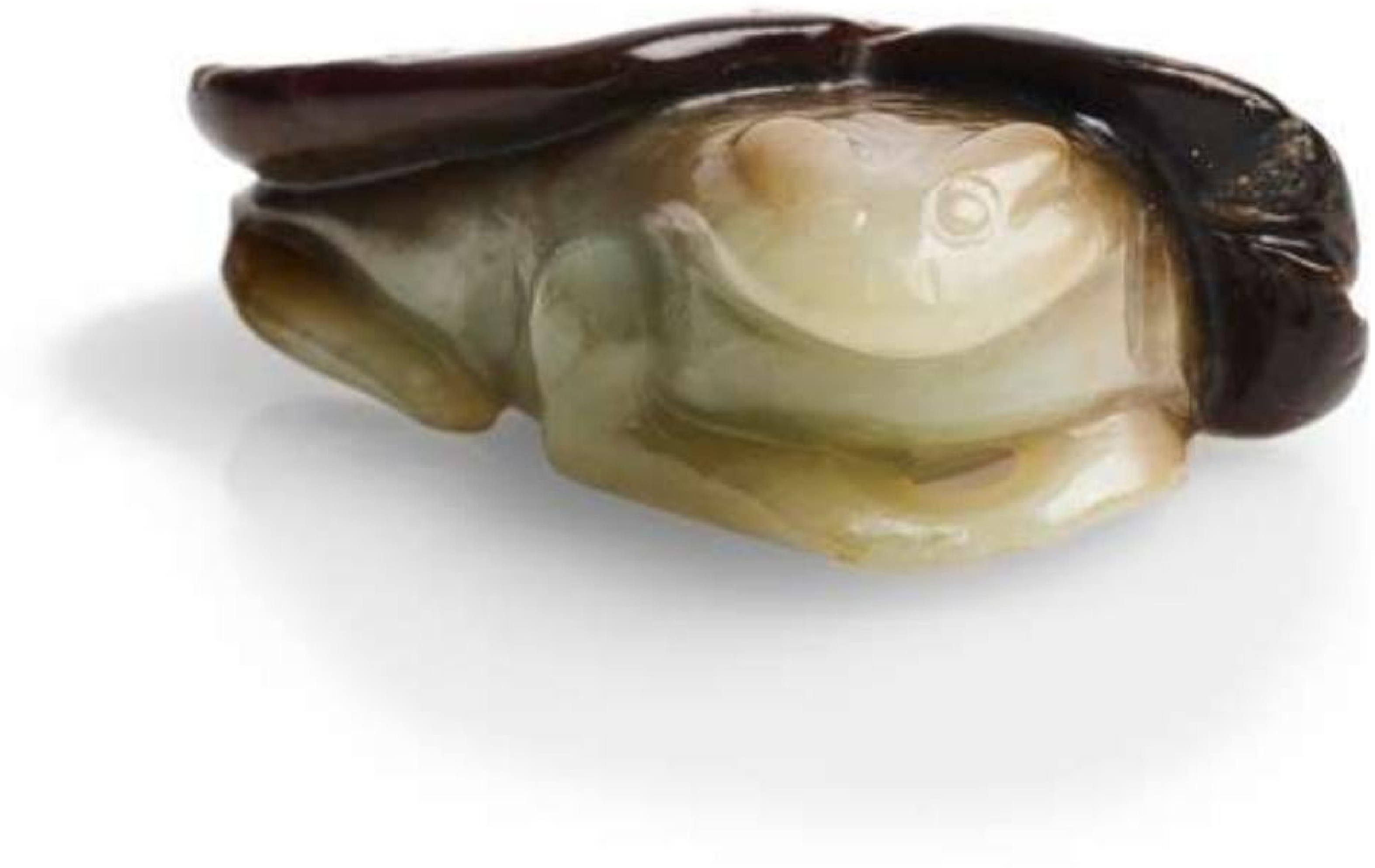
## A CHINESE SHOUSHAN STONE CARVING OF A TREE SHREW, QING DYNASTY (1644-1911)

the recumbent shrew with tail swished over its arched back, the stone of mottled russet and cream tone, 5.5cm long

**£600-800**

清：寿山石雕鼩鼱摆件（1644-1911）





**68**

## A CHINESE CARVED CELADON AND RUSSET JADE ‘FROG AND LOTUS’ GROUP, QING DYNASTY (1644-1911)

cleverly carved using the contrasting colours of the stone, the recumbent celadon frog partially hiding beneath a large russet lotus leaf, 4.5cm wide

**£400-600**

清：青白玉带褐斑莲花与蛙雕组合摆件（1644-1911）

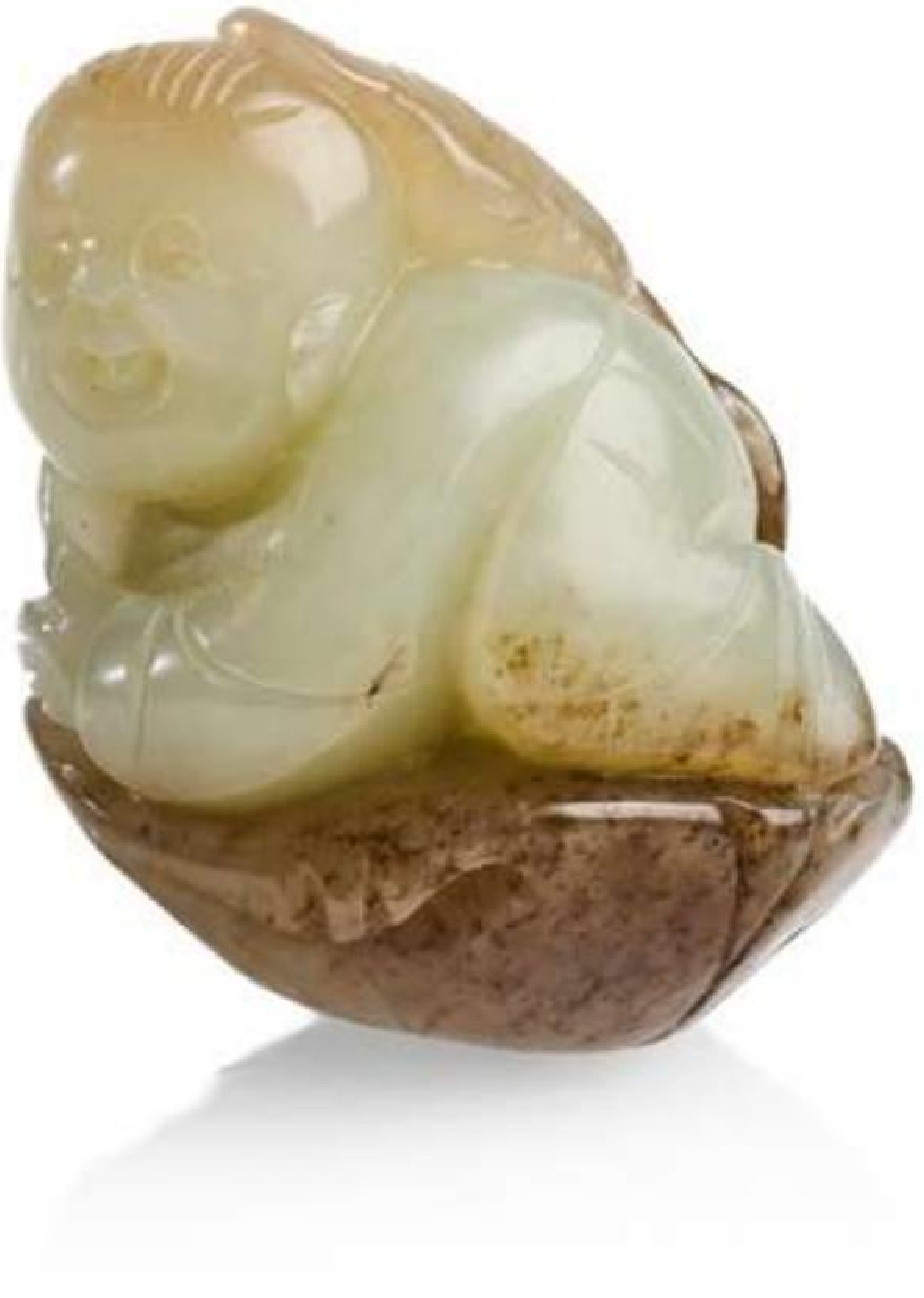
**69**

## A CHINESE CELADON AND BROWN JADE CARVING OF A BOY AND LOTUS, QING DYNASTY (1644-1911)

in the Song style, cleverly carved using the two colours of the stone, the young boy kneeling on a large lotus leaf and holding a long *lingzhi* branch over his shoulder, a bat with out-stretched wings rests on his back, the stone of pale celadon tone with a brown skin, 5cm high

**£500-700**

清：青玉与褐玉童子跪莲雕件（1644-1911）



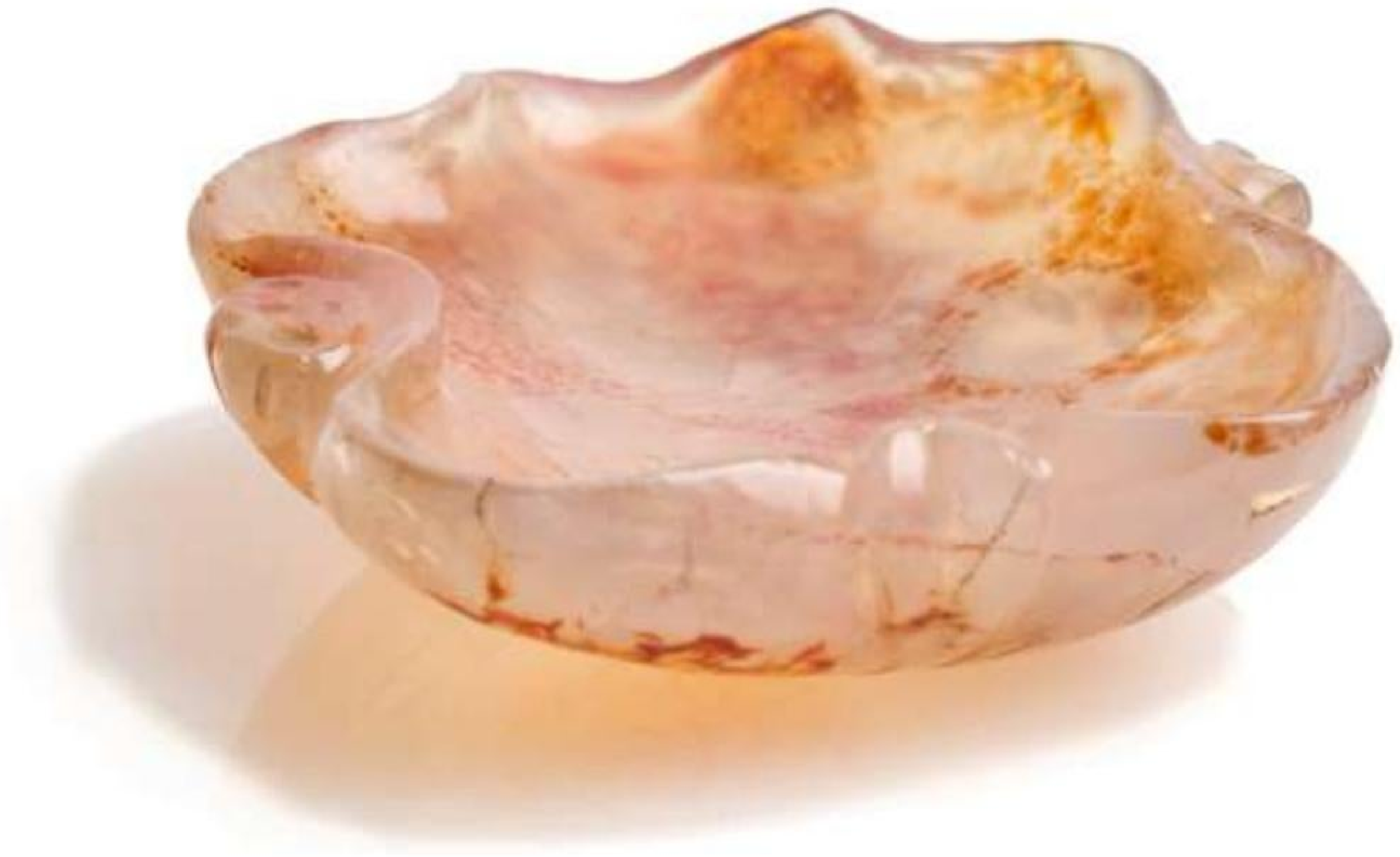
## 70

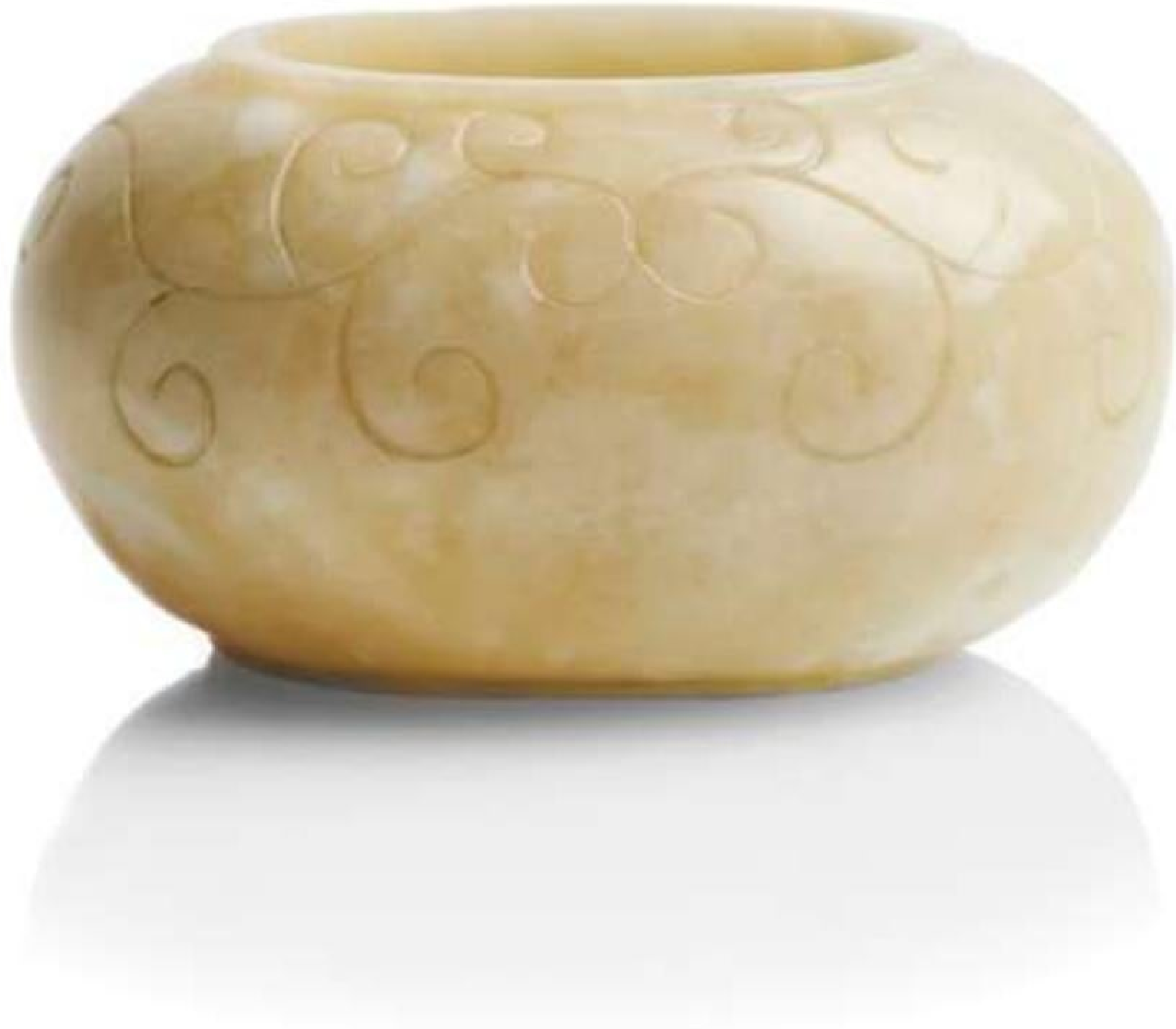
## A SMALL CHINESE CORNELIAN AGATE WASHER, QING DYNASTY (1644-1911)

carved as a lotus leaf with curled edges, the translucent stone of mottled light and dark orange-red tone, 6cm wide

**£300-500**

清：小型玛瑙洗（1644-1911）





## 71

## A CHINESE JADE WATERPOT, MING DYNASTY (1368-1644)

the oval body with deep rounded sides and incurved rim, carved around the exterior with a simple scroll, the stone of creamy-white tone, 5.8cm long

**£200-400**

明：玉水盂（1368-1644）

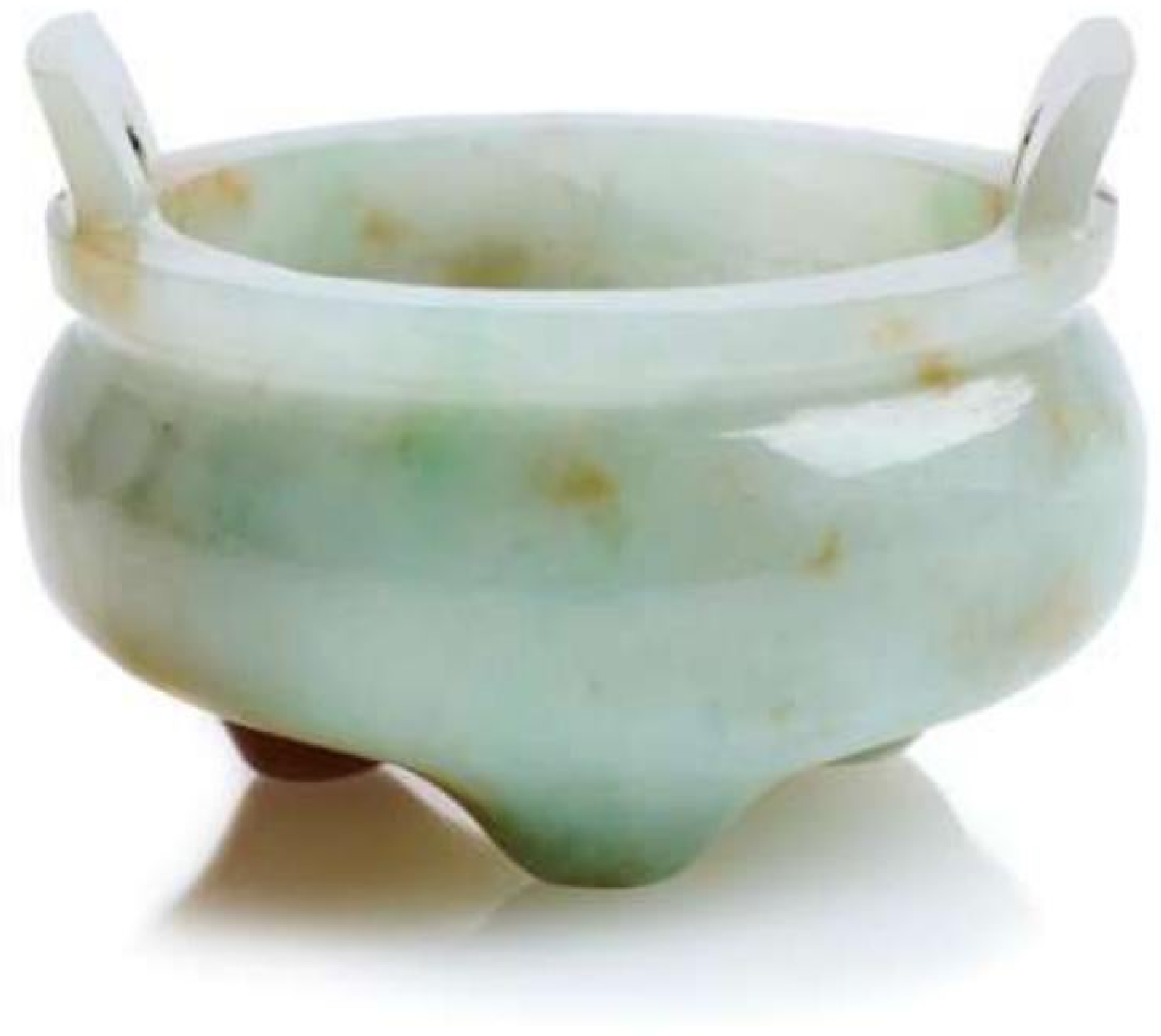
## 72

## A CHINESE SMALL JADEITE TRIPOD CENSER

the compressed globular body raised on three short conical feet and set with a pair of square handles at the everted rim, the stone of mottled green and brown tone, 4.5cm wide

**£100-200**

小型翡翠三足炉



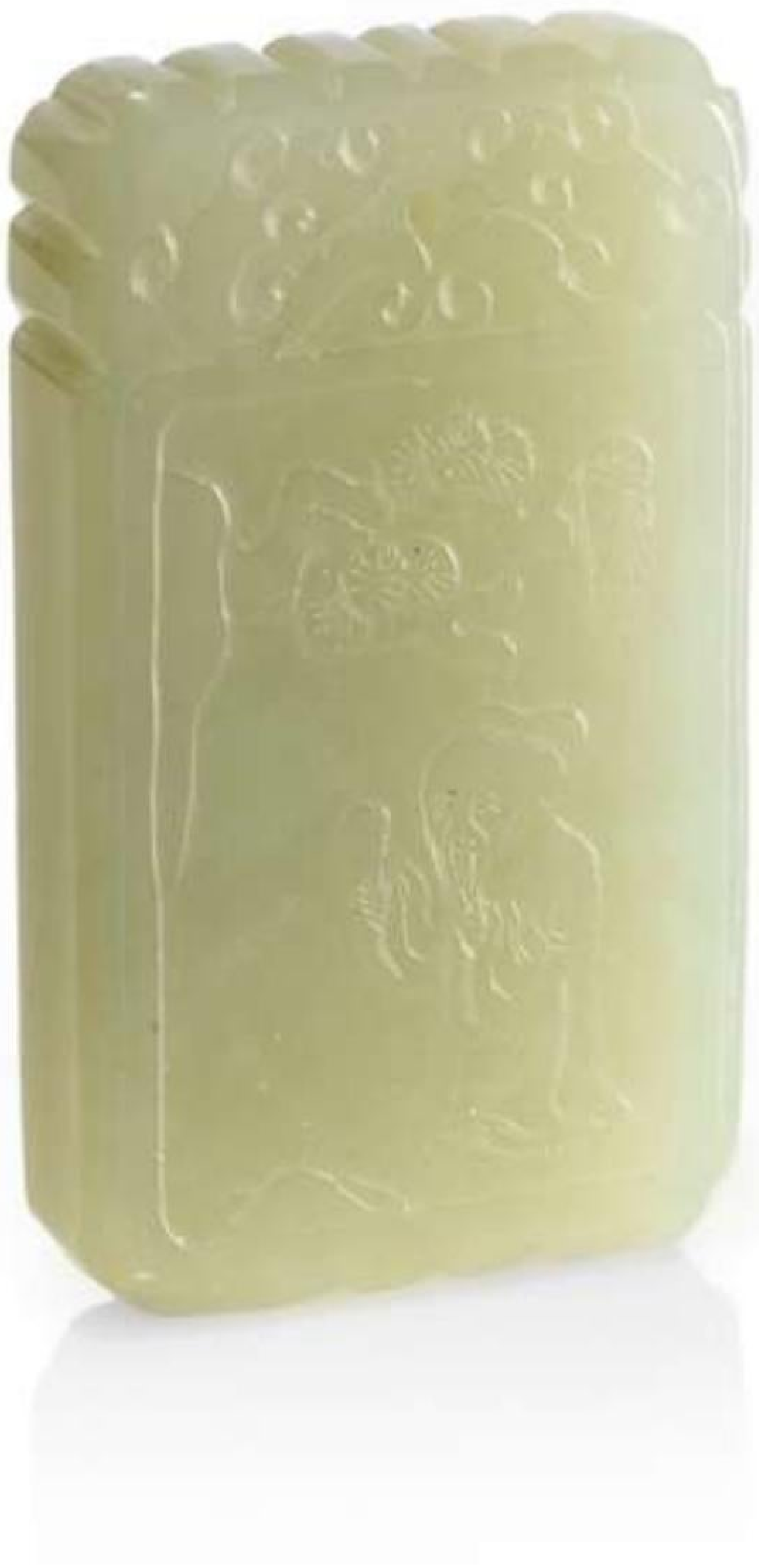
## 73

## A CHINESE WHITE JADE PLAQUE, QING DYNASTY (1644-1911)

the rectangular plaque carved to the front face with an Immortal, the reverse inscribed and signed Zigang, the stone of even celadon-white tone, 4.8cm long

**£800-1,200**

清：白玉玉牌（1644-1911）



## 74

## A CHINESE HARDSTONE INK STONE, QING DYNASTY (1644-1911)

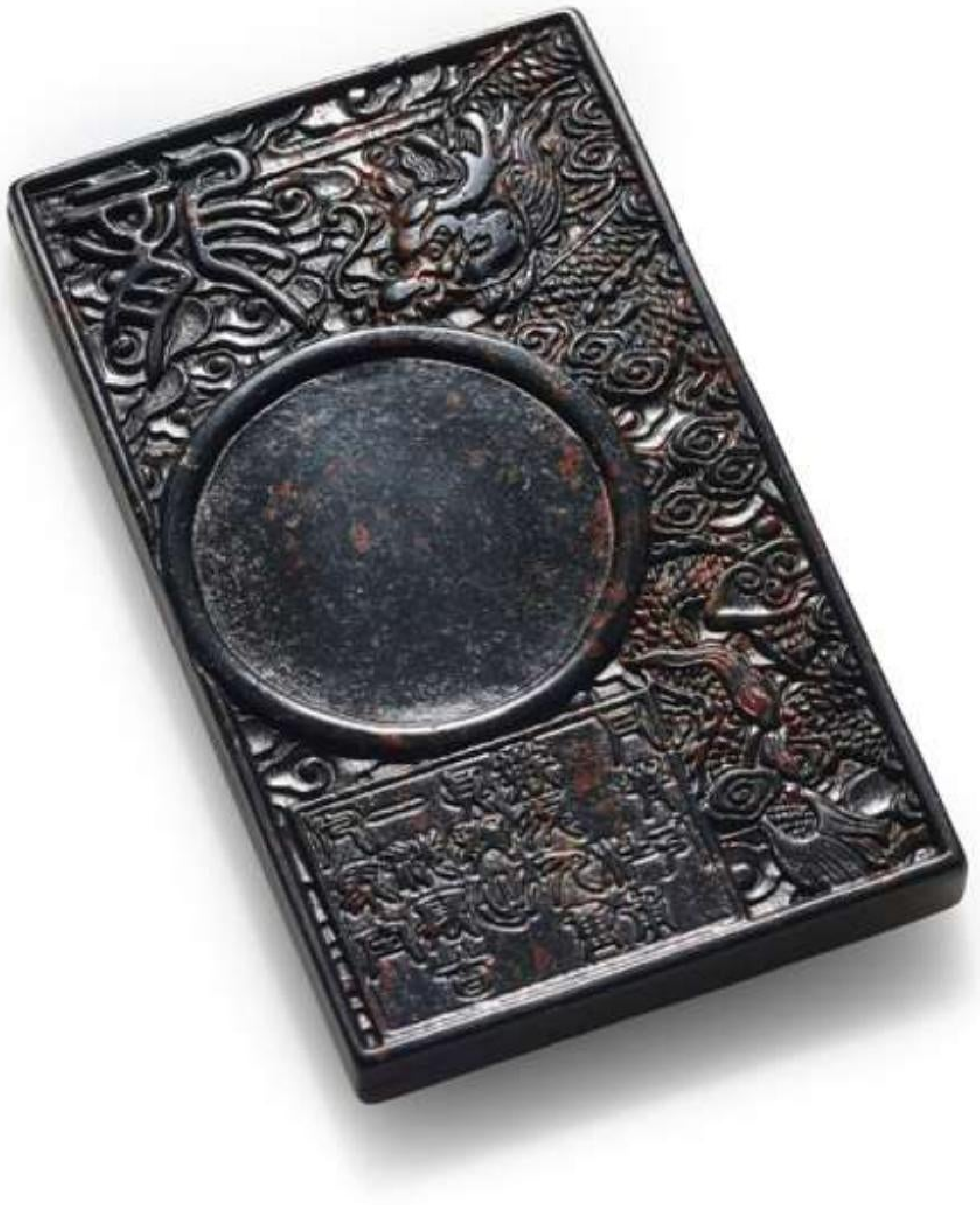
the rectangular stone carved in low relief to the front face with a medallion well above a rectangular tablet inscribed with a Tang Dynasty poem, all surrounded by a ferocious scaly dragon amidst *ruyi* cloud scrolls, the black quartz stone with red inclusions, 5.5 by 9.5cm.

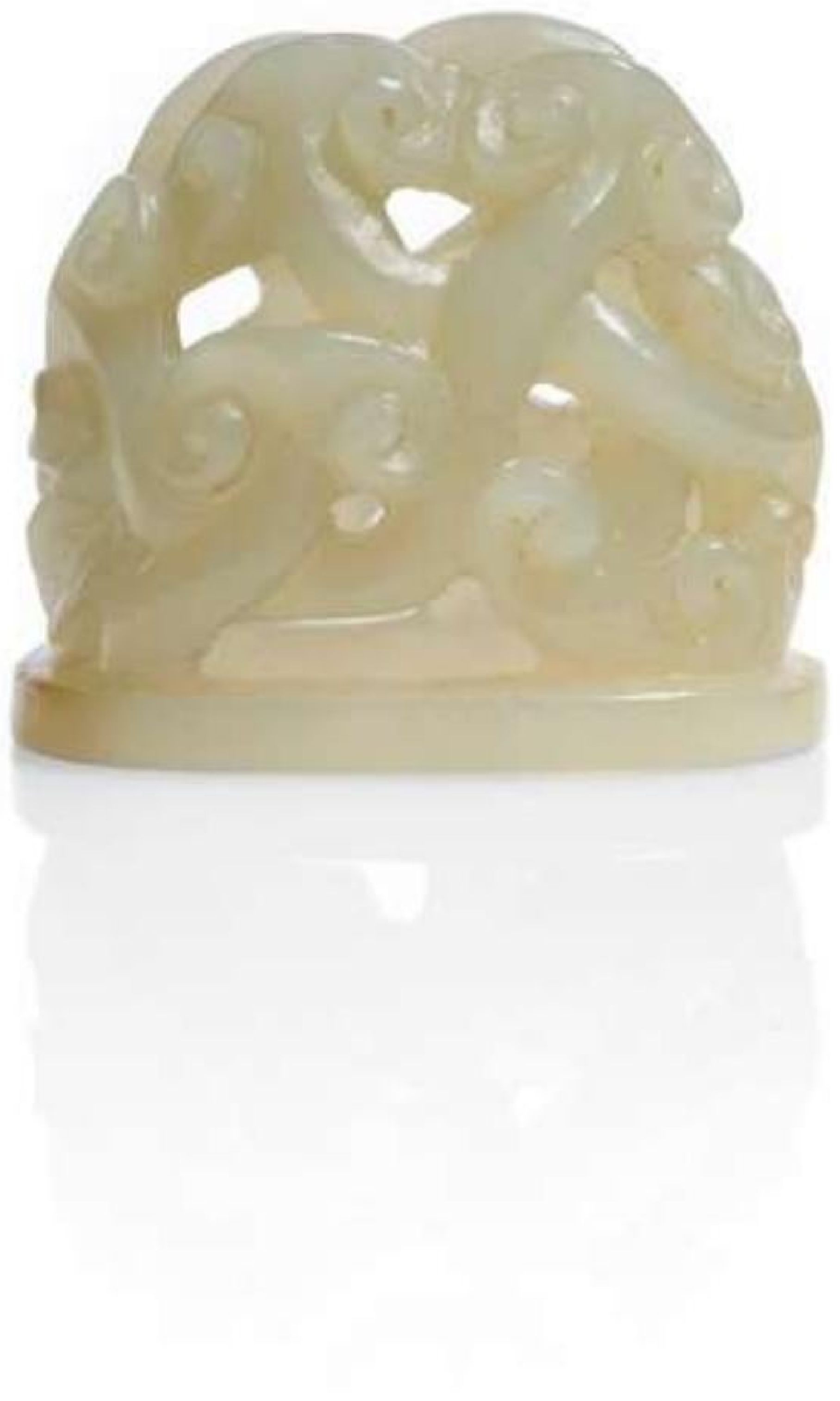
Footnote: The poem may be translated as: *In a fleeting moment, the celestial dragon from the Nine Heavens emerges, making all ordinary horses of countless generations seem mundane in comparison.*

The dragon symbolizes imperial majesty, transcendent power, and divine artistry. Here, it likely represents the pinnacle of artistic achievement. 'Nine Heavens' being a metaphor for the imperial realm or the highest realm of existence, emphasizing the dragon's supreme quality.

**£300-500**

清：硬石端砚（1644-1911）





### 75

### A CHINESE CELADON JADE RUYI FINIAL, QING DYNASTY (1644-1911)

carved and pierced with entwined *ruyi* branches in a domed form, the stone of pale celadon tone, 2.5cm high

**£200-300**

清：青玉如意顶饰（1644-1911）

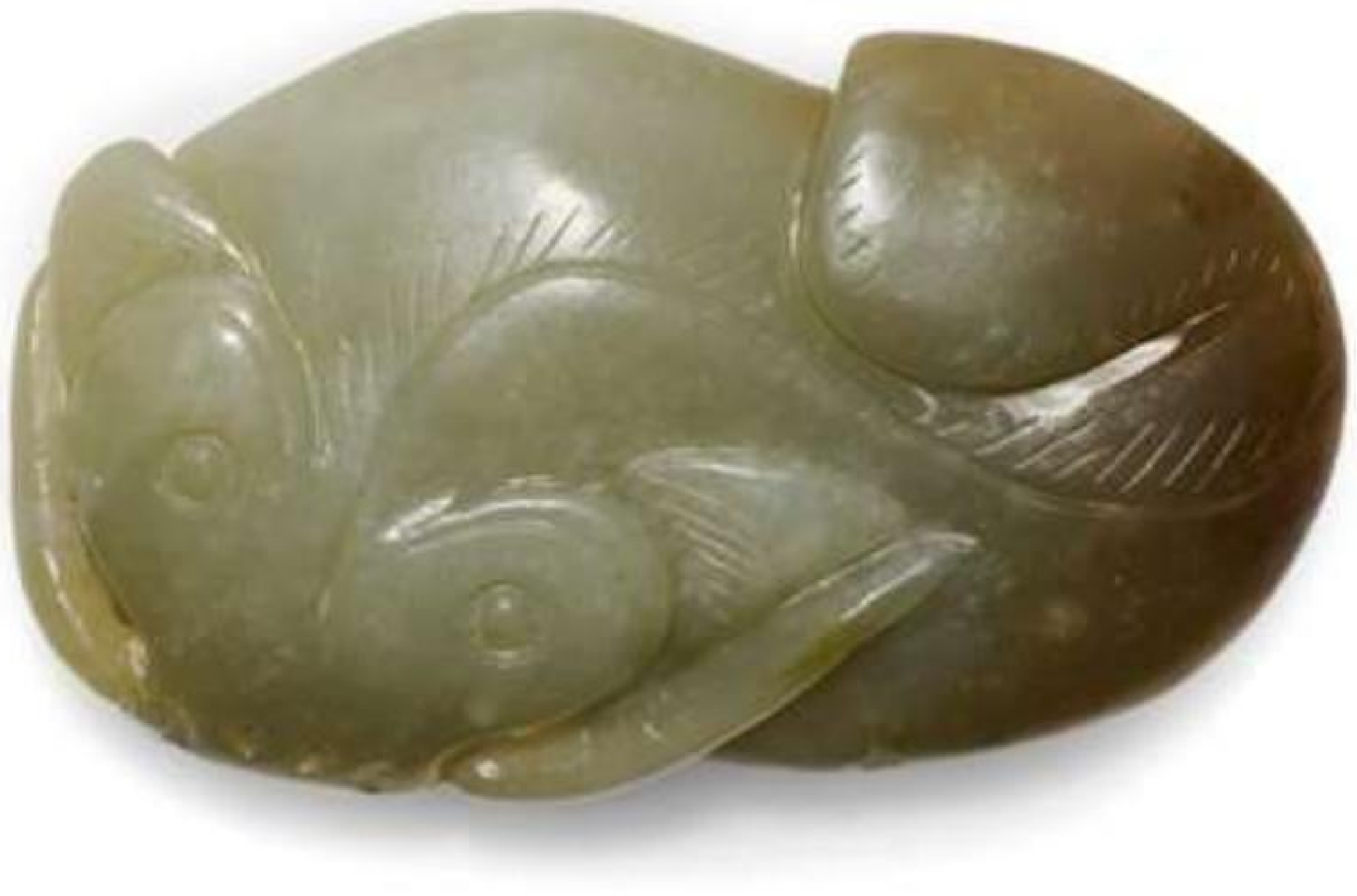
### 76

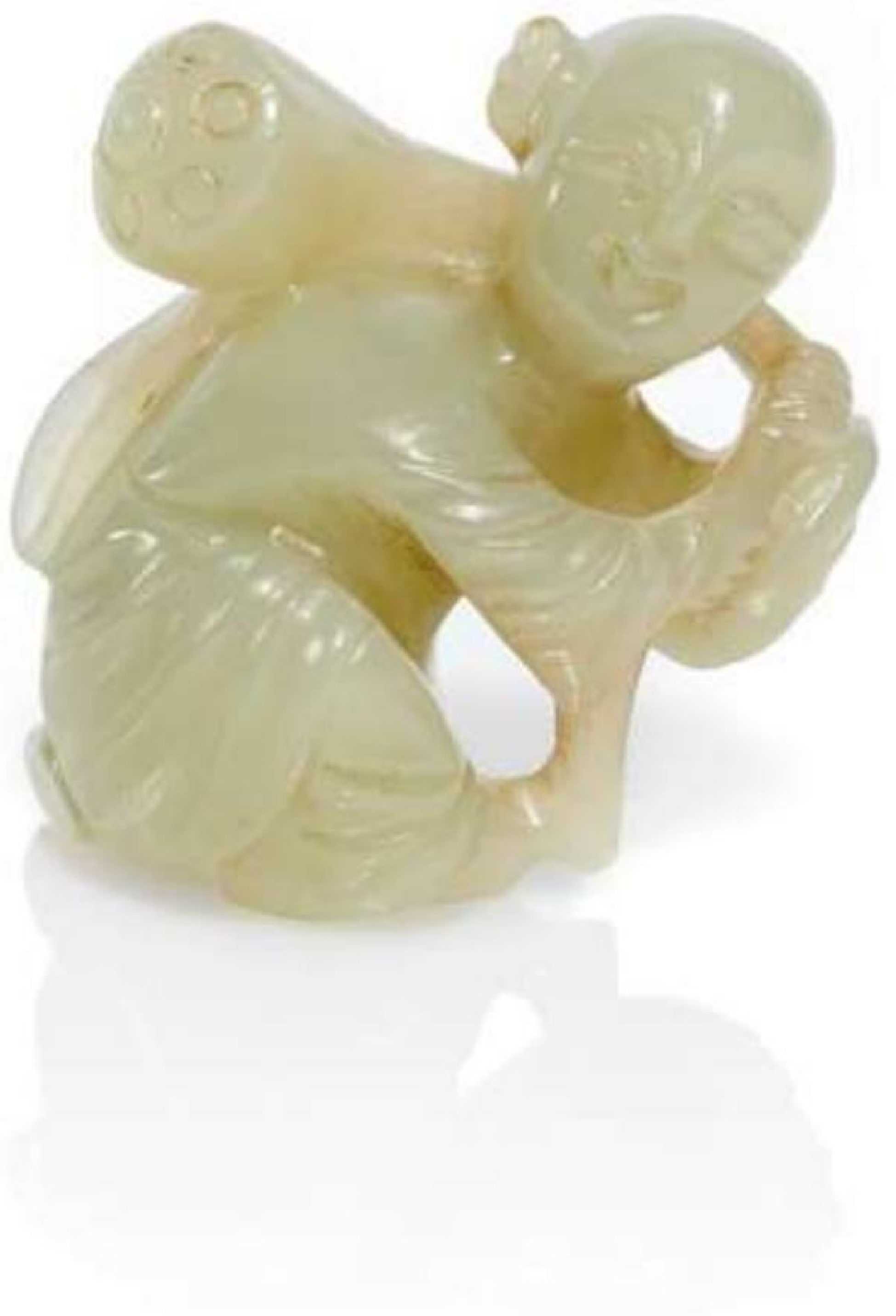
### A CHINESE CARVED CELADON AND RUSSET JADE CAT FISH, QING DYNASTY (1644-1911)

the fish clasping a water reed in its mouth and with tail fin swished over the back, the stone of celadon tone with a brownish-russet skin, 5.5cm long

**£300-500**

清：带洒金褐斑青白玉鲶鱼雕件 （1644-1911）





### 77

### A CHINESE CARVED CELADON JADE BOY, QING DYNASTY (1644-1911)

the young boy wearing a robe and kneeling, holding a long lotus seed pod over his shoulders, the stone of pale celadon tone, 3.5cm high

**£400-600**

清：青玉童子雕件（1644-1911）

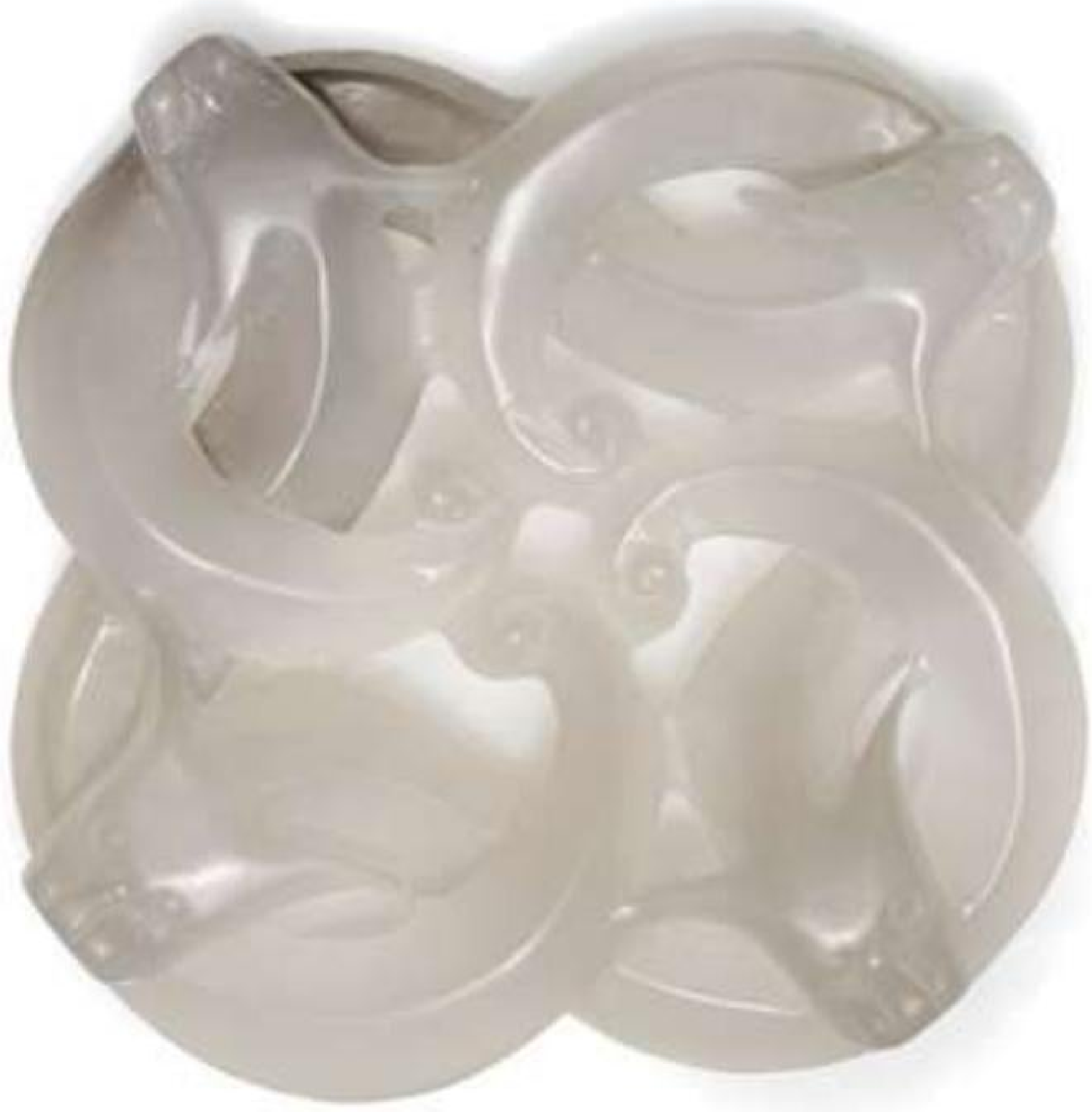
## 78

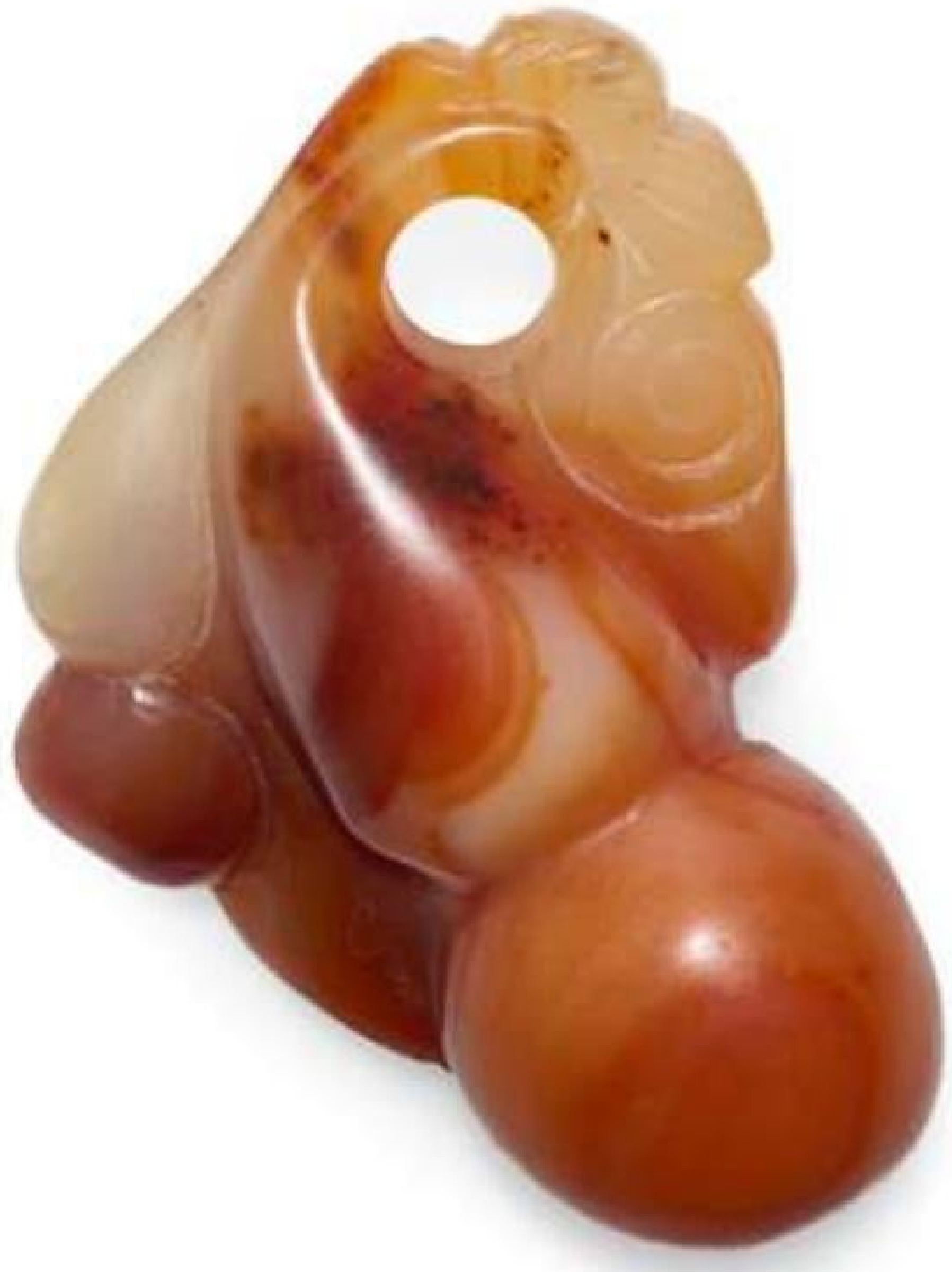
### A CHINESE WHITE JADE 'CHILONG' PENDANT, QING DYNASTY (1644-1911)

well carved and pierced as the entwined serpent-like bodies of four chilong that form a quatrefoil, the stone of even white tone, 5.5cm wide

**£800-1,200**

清：白玉螭龙纹珮（1644-1911）





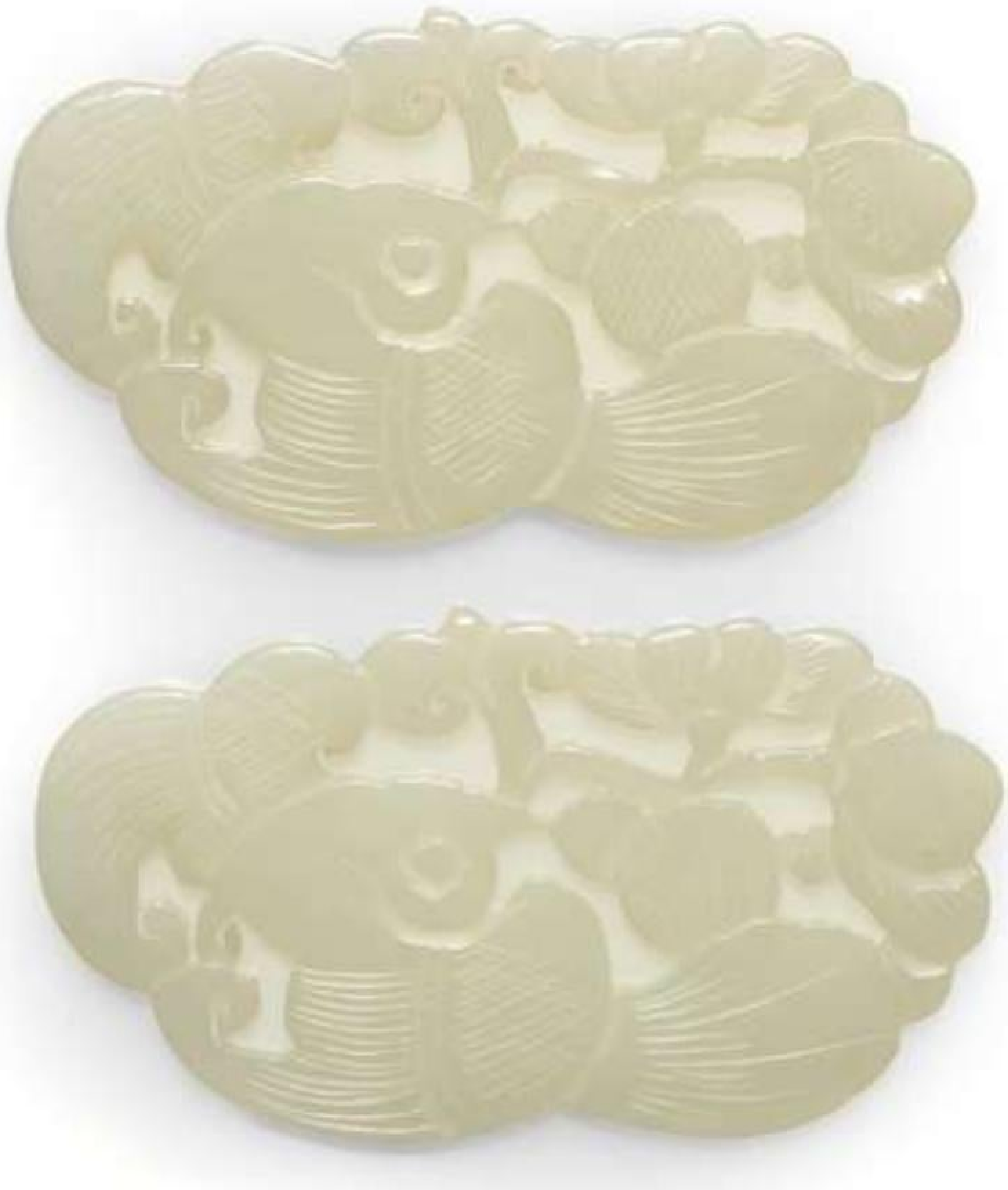
## 79

### A CHINESE CORNELIAN AGATE TOGGLE, QING DYNASTY (1644-1911)

carved and pierced in the form of a leafy double gourd, the translucent stone of mottled red and orange tone, 5cm high

**£200-400**

清：红玉髓挂件（1644-1911）



## 80

### A PAIR OF CHINESE WHITE JADE 'BAT' PLAQUES, QING DYNASTY (1644-1911)

each oval plaque carved and pierced with a bat with outstretched wings perched on a blossom, the well-polished stone of very pale celadon-white tone, 6.5cm wide

**£600-800**

清：白玉蝙蝠纹珮饰一对（1644-1911）

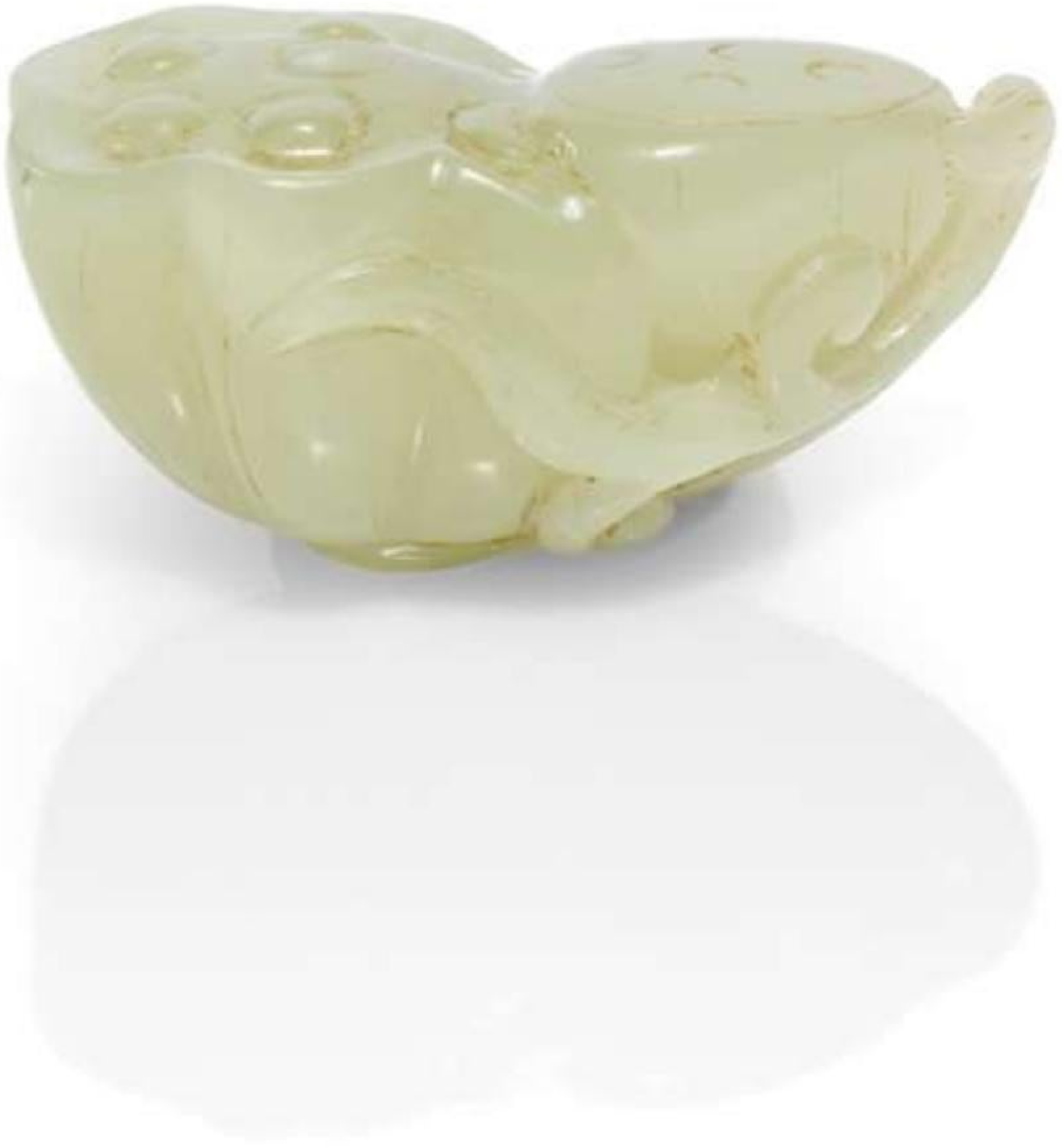
**81**

### A CHINESE CELADON JADE SEED POD PENDANT, QING DYNASTY (1644-1911)

naturalistically carved as two seed pods born on a leafy stem, the stone of even pale celadon tone, 4.5cm

**£400-600**

清：青玉莲蓬吊坠（1644-1911）



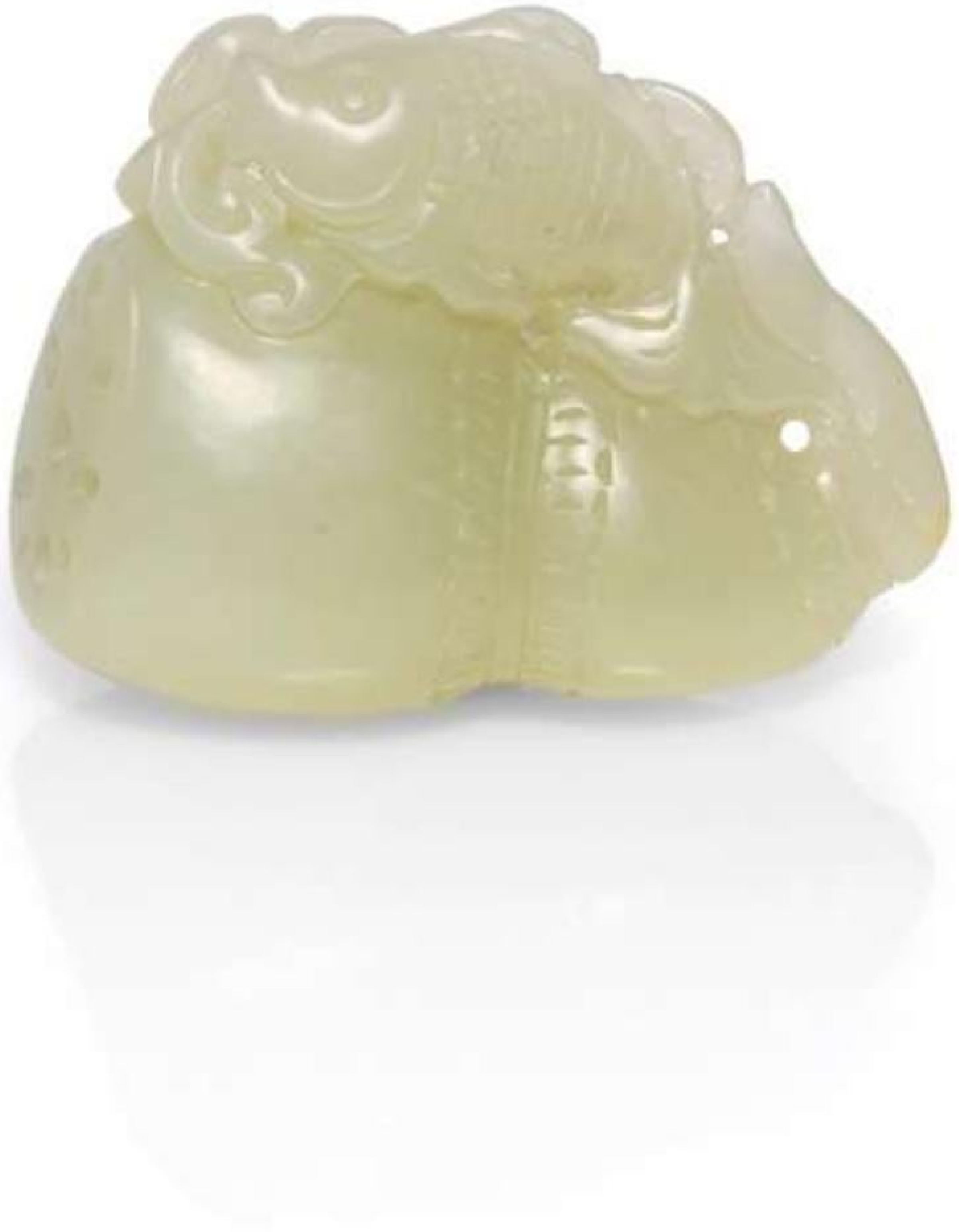
**82**

### A CHINESE CELADON JADE ‘SEED POD’ PENDANT, QING DYNASTY (1644-1911)

carved and pierced in high relief, a fish swims aside the large lotus seed pod, the stone of very pale celadon tone, 5cm high

**£500-700**

清：青玉莲蓬吊坠（1644-1911）



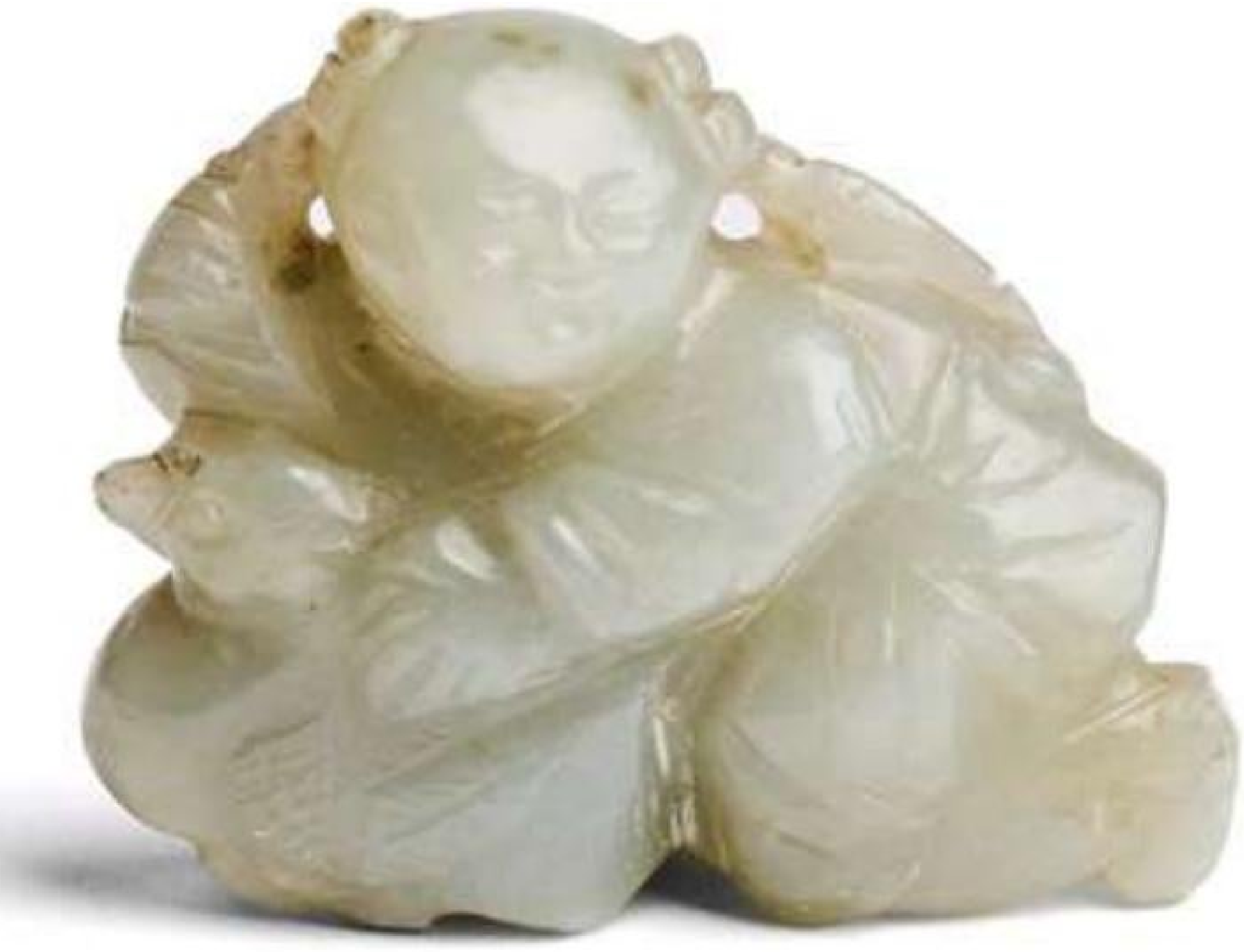
**83**

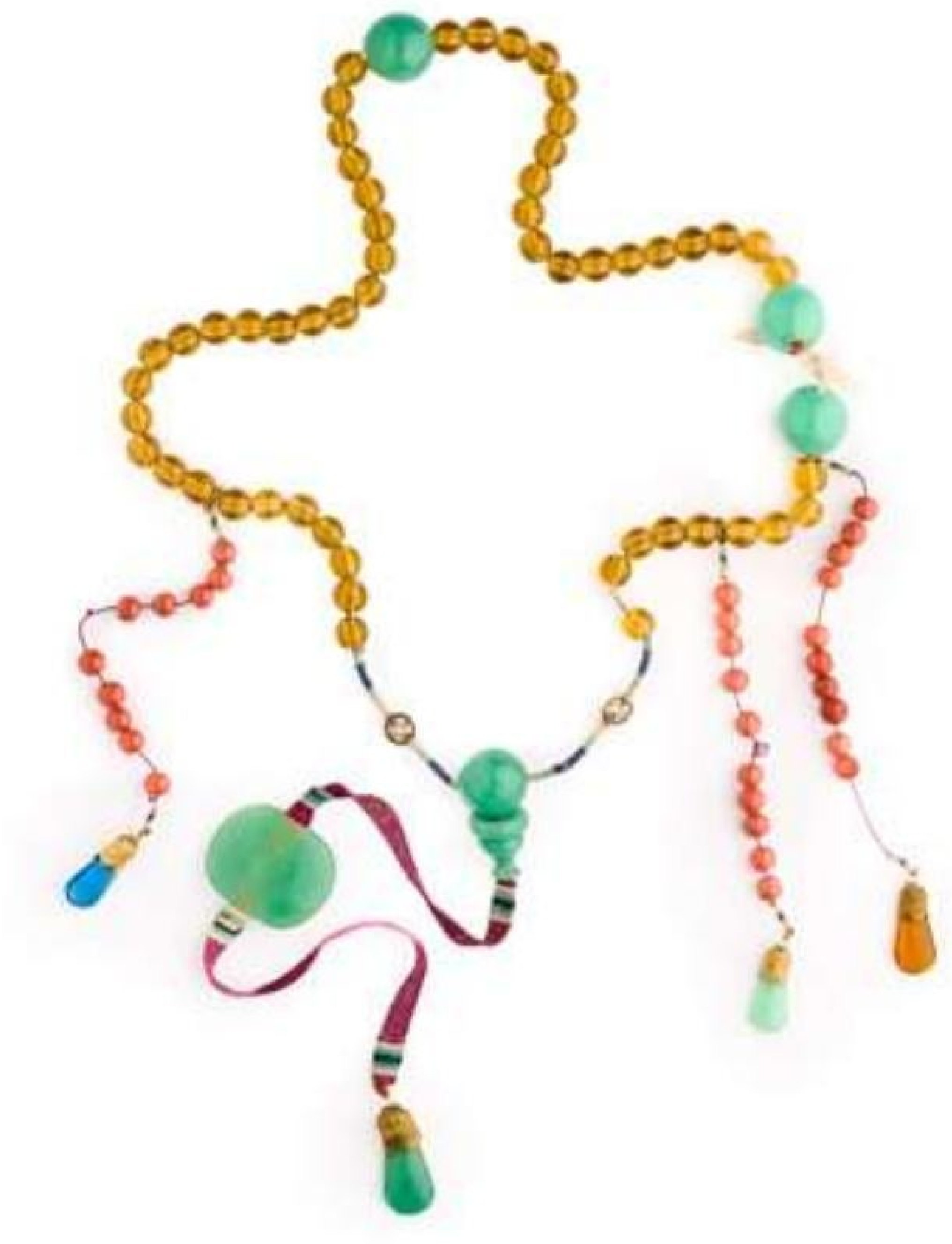
### A CHINESE CELADON JADE BOY AND GOOSE GROUP, QING DYNASTY, 19TH CENTURY

carved kneeling with one hand resting on the plump goose, the stone of pale celadon-white tone, 5.5cm long

**£500-700**

清：青玉童子与鹅雕件，19世纪





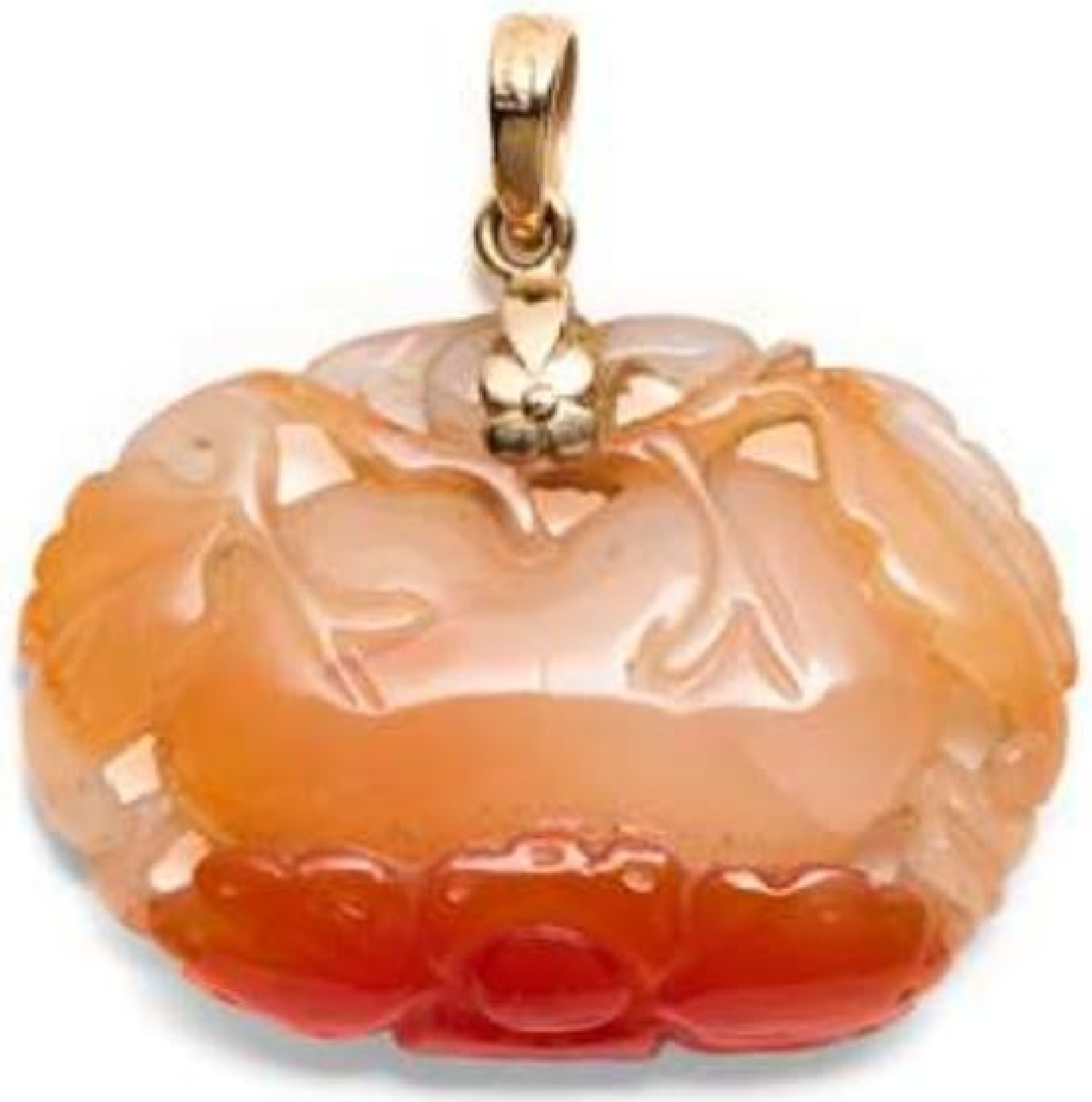
## 84

### A CHINESE JADEITE, CORAL AND AMBER COURT NECKLACE, CHAO ZHU, QING DYNASTY, 19TH CENTURY

consisting of a strand of fifty-four amber pearls divided by four large jadeite beads

**£400-600**

清：翡翠；珊瑚；琥珀相间朝珠项链，19世纪



## 85

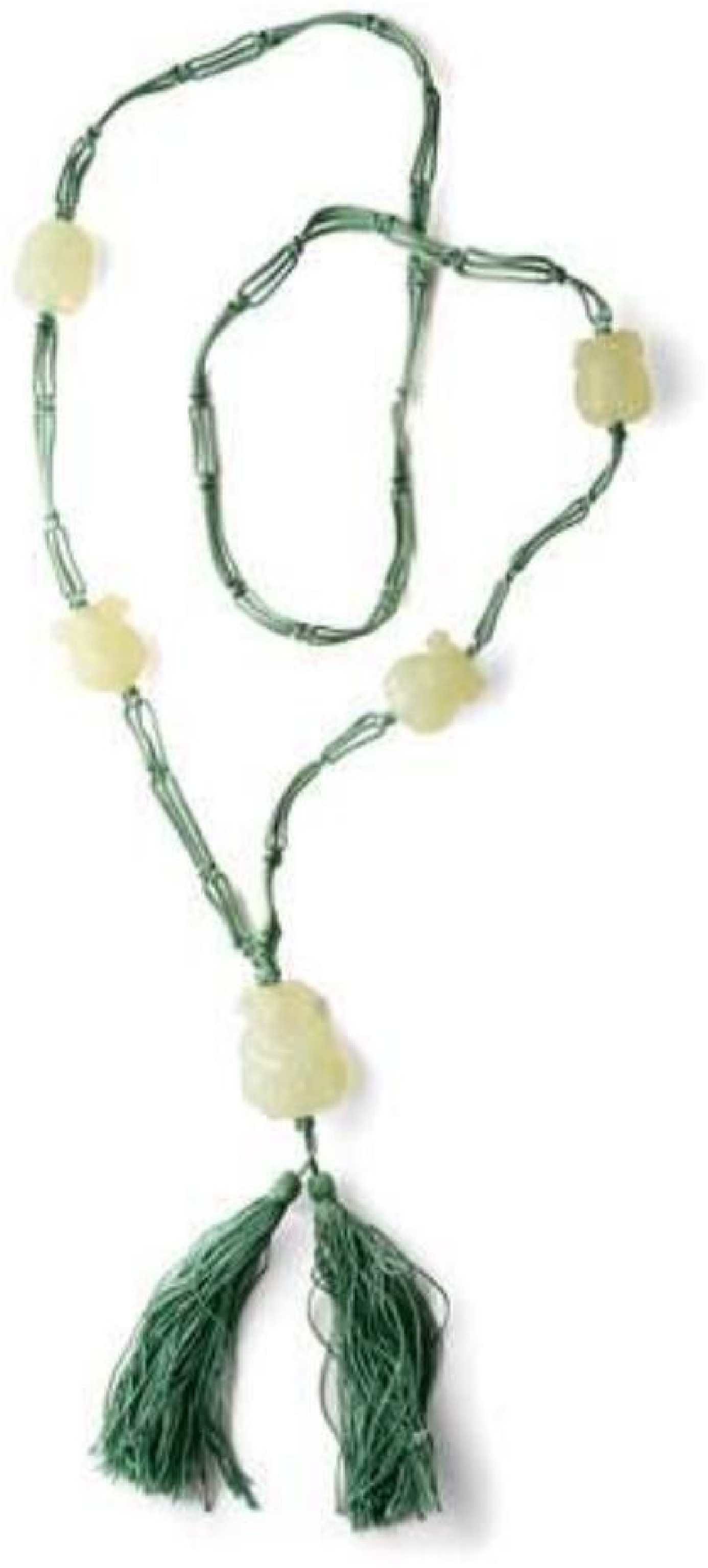
### A CHINESE AGATE 'DOUBLE PEACH' PENDANT, QING DYNASTY, 19TH CENTURY

carved and pierced with the two large fruit issuing from leafy stems, the translucent stone of pale to dark amber tone, pierced for suspension, 3cm wide

Provenance: Acquired in Hong Kong in the 1960/70s.

**£200-300**

清：玛瑙‘双桃’挂饰，19世纪



## 86

### A CHINESE JADE BEAD NECKLACE, 20TH CENTURY

each of the five beads carved as a seated figure, the largest bead 2.3cm high; together with a spinach green jade letter opener, pierced for suspension, 8.1cm long

Provenance: Acquired in Hong Kong in the 1960/70s.

**£200-300**

玉珠项链，20世纪

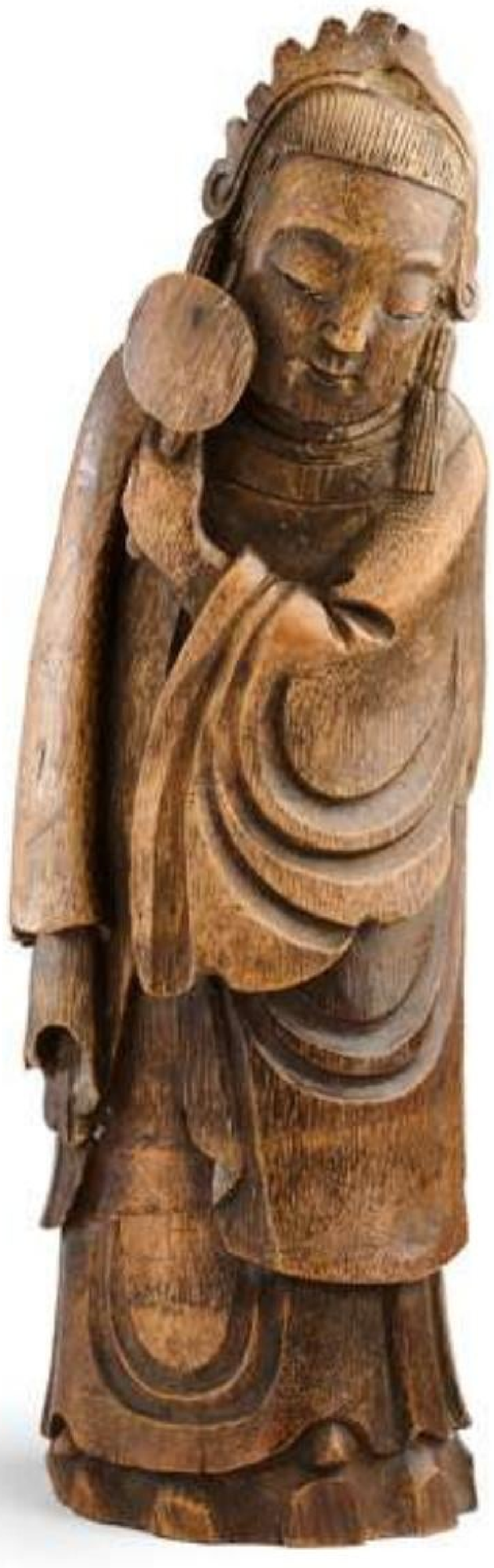
## 87

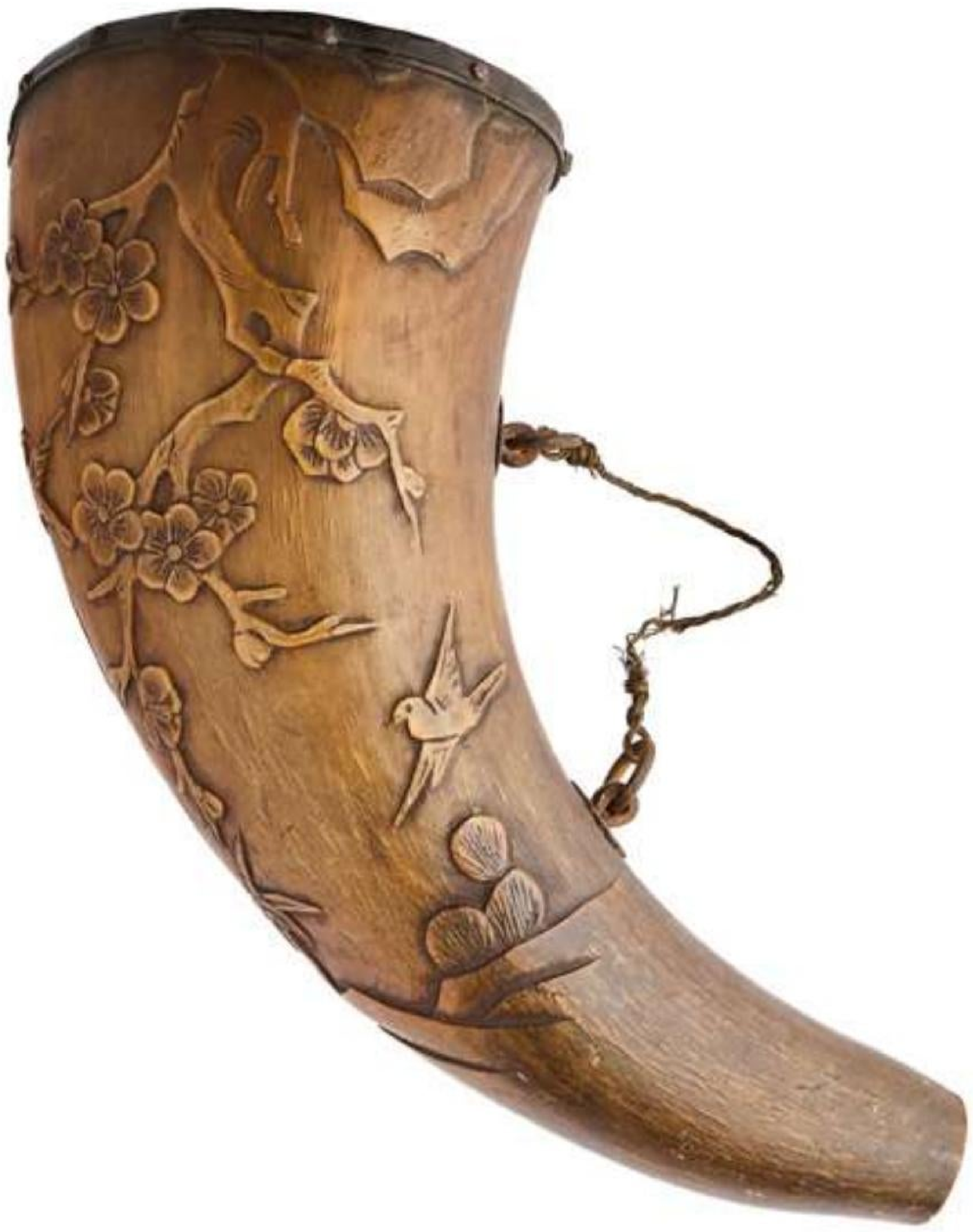
## A CHINESE BAMBOO FIGURE OF A FEMALE DEITY, QING DYNASTY, 19TH CENTURY

carved standing, wearing a long-sleeved robe falling in deep folds down to the feet, holding a mirror in her left hand, her right hand held at her side, the face with downcast eyes and gentle smile, framed by a tiara, 35.5cm high

**£400-600**

清：中国竹雕仕女图，19世纪





## 88

## A CHINESE BUFFALO HORN FLASK, QING DYNASTY, 19TH CENTURY

the curved horn carved in low relief with birds in flight over prunus and bamboo issuing from rockwork, metal rings for suspension, 30cm long

**£300-400**

清：水牛角酒壶，19世纪

## 89

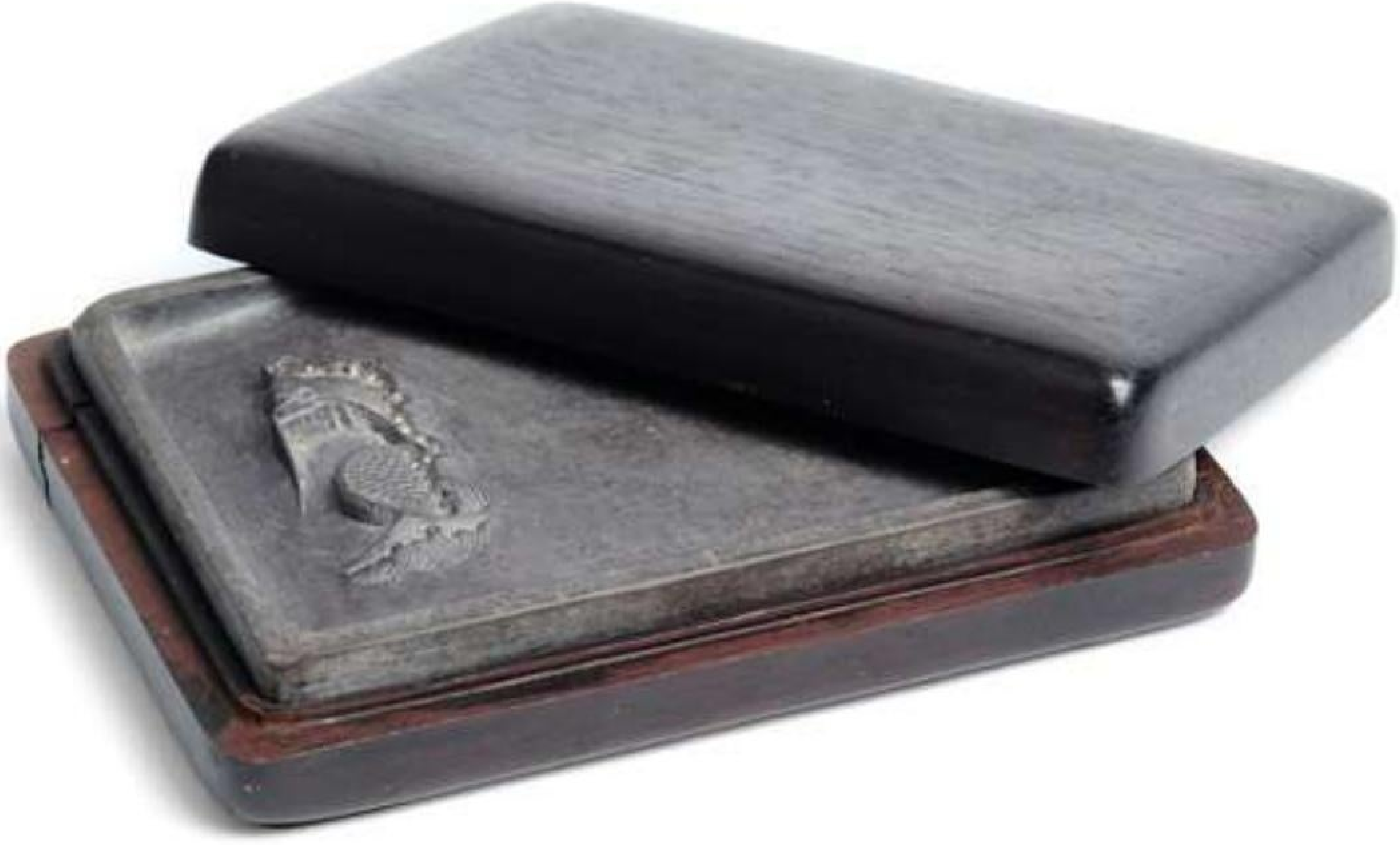
## A CHINESE CARVED INKSTONE, QING DYNASTY, 19TH CENTURY

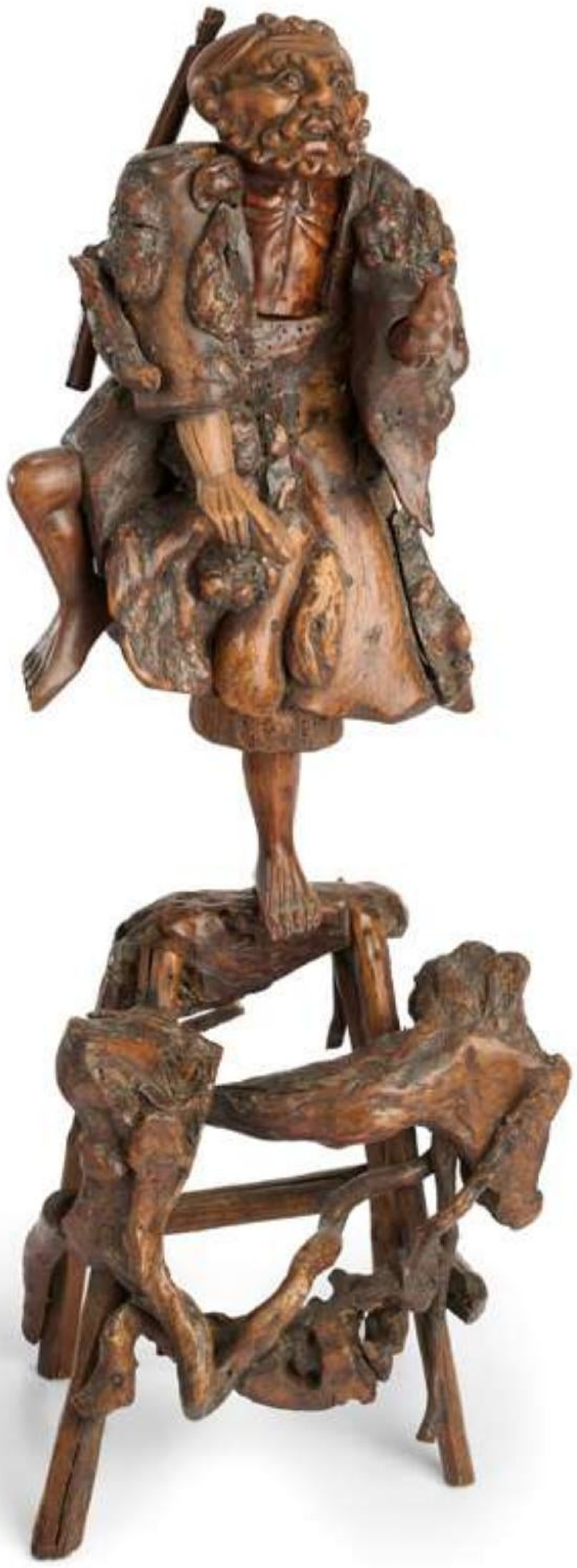
the rectangular block carved to one end of the interior with a scaly dragon, contained within a fitted wood case, 12.5 by 8.5cm

Provenance: From the collection of John Linton Palmer (1824-1903), Fleet Surgeon, Royal Navy and amateur naturalist and painter. He served on hospital ship, HMS Melville, stationed in Hong Kong Harbour from 1860-65.

**£200-300**

清：雕花端砚，19世纪





## 90

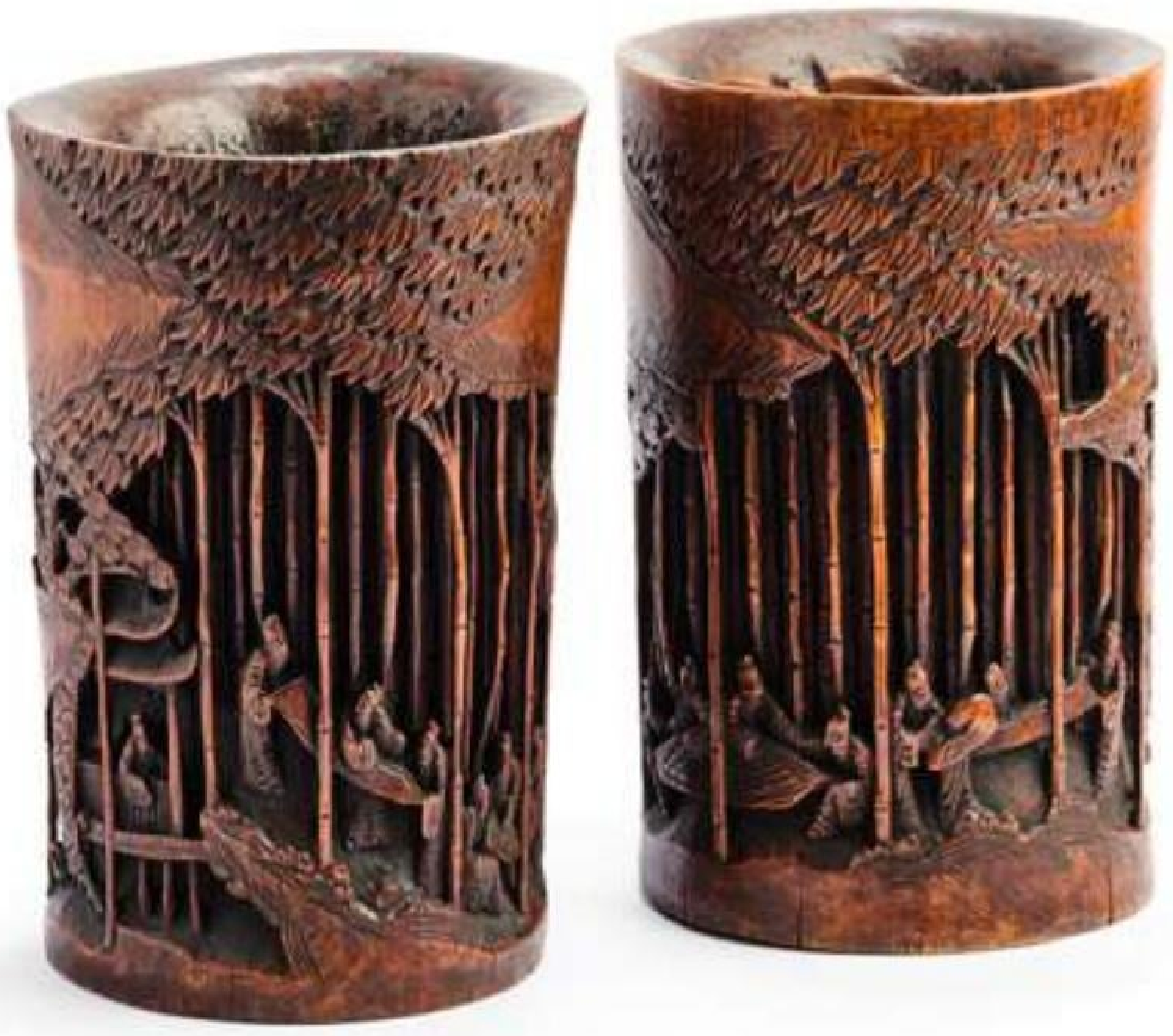
### A CHINESE ROOTWOOD FIGURE OF LI TIEGUAI, QING DYNASTY, 19TH CENTURY

the smiling bearded immortal carved standing with one leg raised and holding a gourd in his right hand and a bottle in his left, all raised on a high stand formed of small branches, 61cm high

Provenance: From the contents of The Grotto, Tettenhall, Wolverhampton, auctioned by Walker Barnett & Hill, 11-12 December 1968, lot 204.

**£300-500**

清：木根雕李铁拐像，19世纪



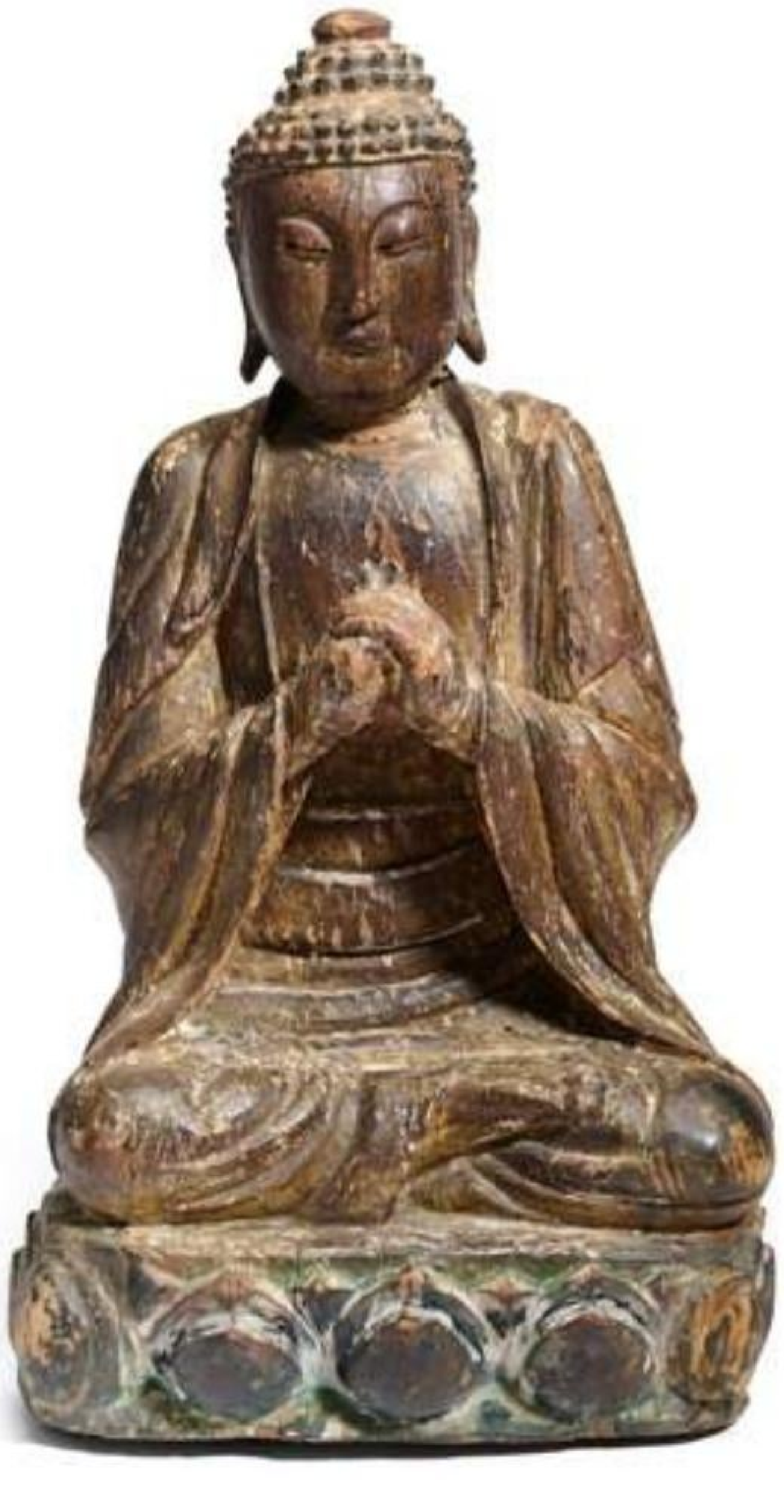
## 91

### A PAIR OF CHINESE CARVED BAMBOO BRUSHPOTS, QING DYNASTY (1644-1911)

each of cylindrical form, carved and pierced with a scene depicting the 'Seven sages of the bamboo grove', 21cm high

**£200-300**

清：雕竹笔筒一对（1644-1911）



## 92

### A CHINESE SEATED LACQUERED WOOD BUDDHA, MING DYNASTY, 17TH CENTURY

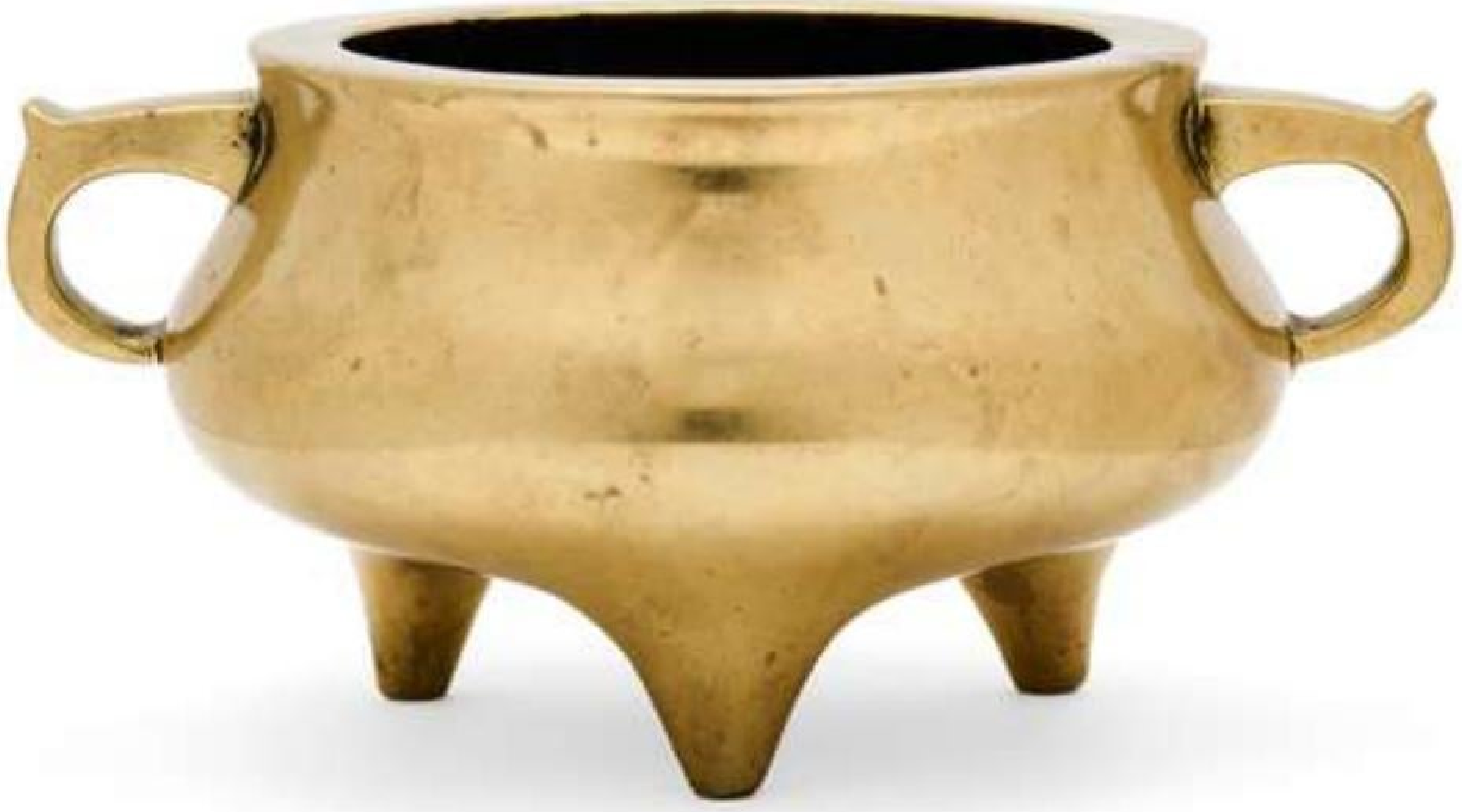
carved seated in *uttarabodhi mudra* on a lotus pedestal, the face with serene expression and downcast eyes, the hair worn in tight curls, wearing a simple robe open at the chest, traces of lacquer decoration, 30.5cm high

Provenance: Collection Serge Blazy Paris (label)

**£300-500**

OFFERED WITHOUT RESERVE

明：漆木胎坐佛像，17世纪



## 93

### A CHINESE BRONZE TRIPOD CENSER, QING DYNASTY, 18/19TH CENTURY

the compressed globular body rising from three short conical legs to an everted rim, the body set with a pair of handles, the base cast with an apocryphal Xuande mark, 14.5cm wide

**£600-800**

清：青铜三足炉，18/19世纪

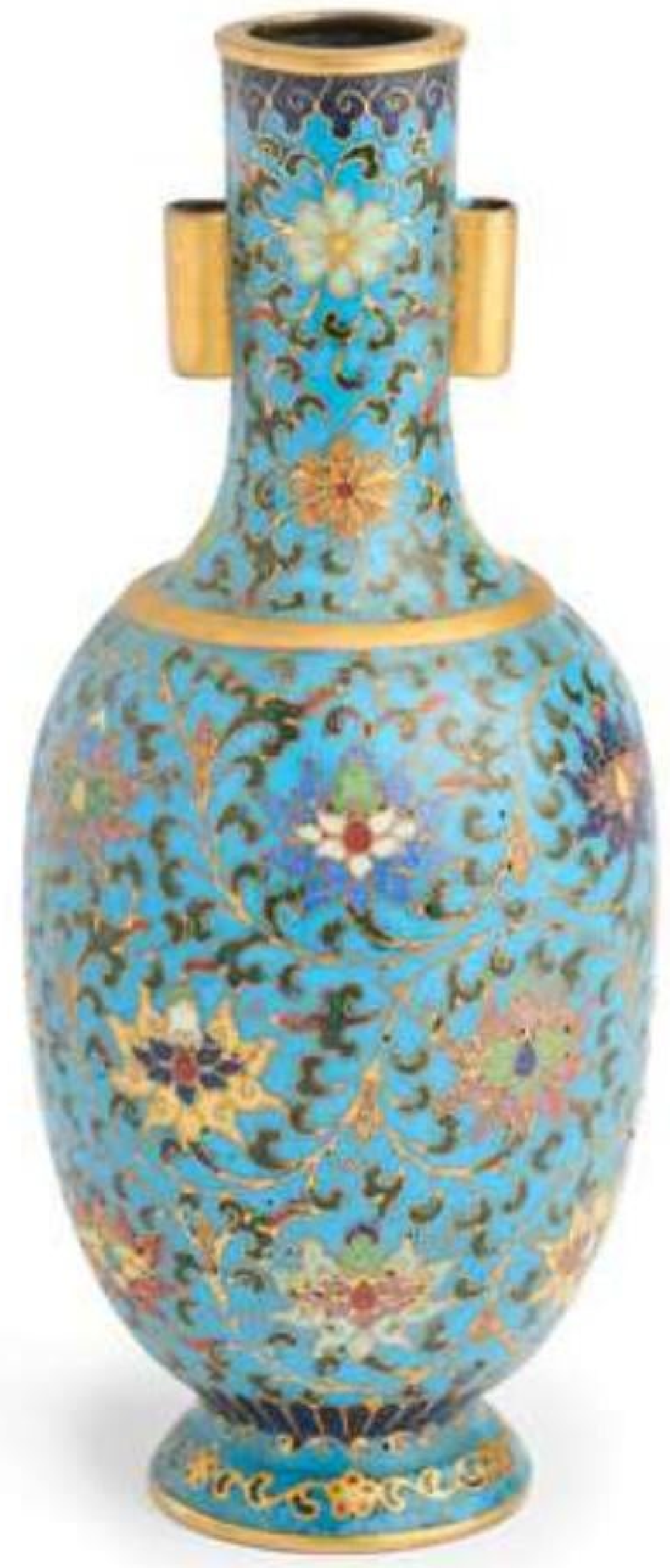
## 94

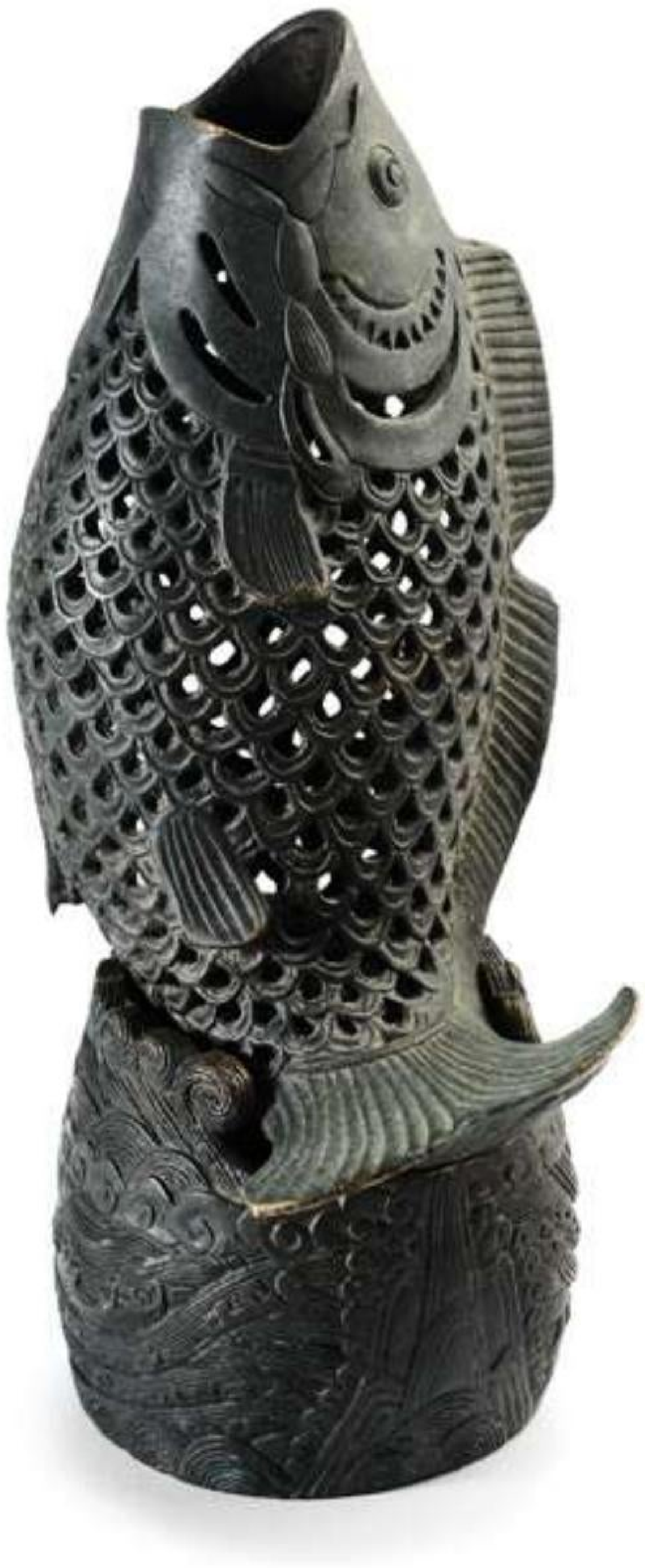
### A CLOISONNE ENAMEL ARROW VASE

the ovoid body rising from a short spreading foot to a tall narrow neck set with a pair of gilt-bronze tubular handles, decorated around the exterior with polychrome enamel leafy scrolling lotus reserved on a blue ground, the base with incised apocryphal Qianlong four character mark, 14.7cm high

**£200-300**

铜胎掐丝珐琅贯耳瓶





## 95

### A CHINESE 'LEAPING CARP' INCENSE BURNER AND COVER, QING DYNASTY, 19TH CENTURY

the barrel-shaped base cast in medium relief with foaming waves, the cover naturalistically carved and pierced as a leaping fish, the base with an apocryphal Xuande reign mark, 21cm high

**£150-250**

清：鲤鱼跃龙门图香炉及盖，19世纪

### 96

### A CHINESE BRONZE TRIPOD CENSER, QING DYNASTY, 18/19TH CENTURY

the compressed globular body rising from three short conical legs to an everted rim set with a pair of loop handles, the base cast with an apocryphal Xuande mark, 12.5cm diameter

**£600-800**

清：青铜三足炉，18/19世纪

### 97

### A CHINESE ARCHAISTIC GOLD AND SILVER-INLAID BRONZE VASE, HU, QING DYNASTY, 19TH CENTURY

the pear-shaped body rising from a short spreading foot to a flaring short neck, set at the lower neck with a broad *liewen* band divided by a pair of tubular handles, inlaid in silver and gold around the shoulder with flower-filled lotus lappets and a key-fret band at the neck, 33cm high

**£300-500**

清：仿古金银错青铜壶，19世纪

### 98

### A PAIR OF CHINESE CANTON ENAMEL VASES, 20TH CENTURY

each globular body rising from an everted straight foot to a tall waisted neck, brightly enamelled around the exterior with two large floral cartouches divided by strapwork leafy lotus and all reserved on a pink ground, 30.2cm high

**£400-600**

粤彩珐琅装饰瓶一对，20世纪

## 99

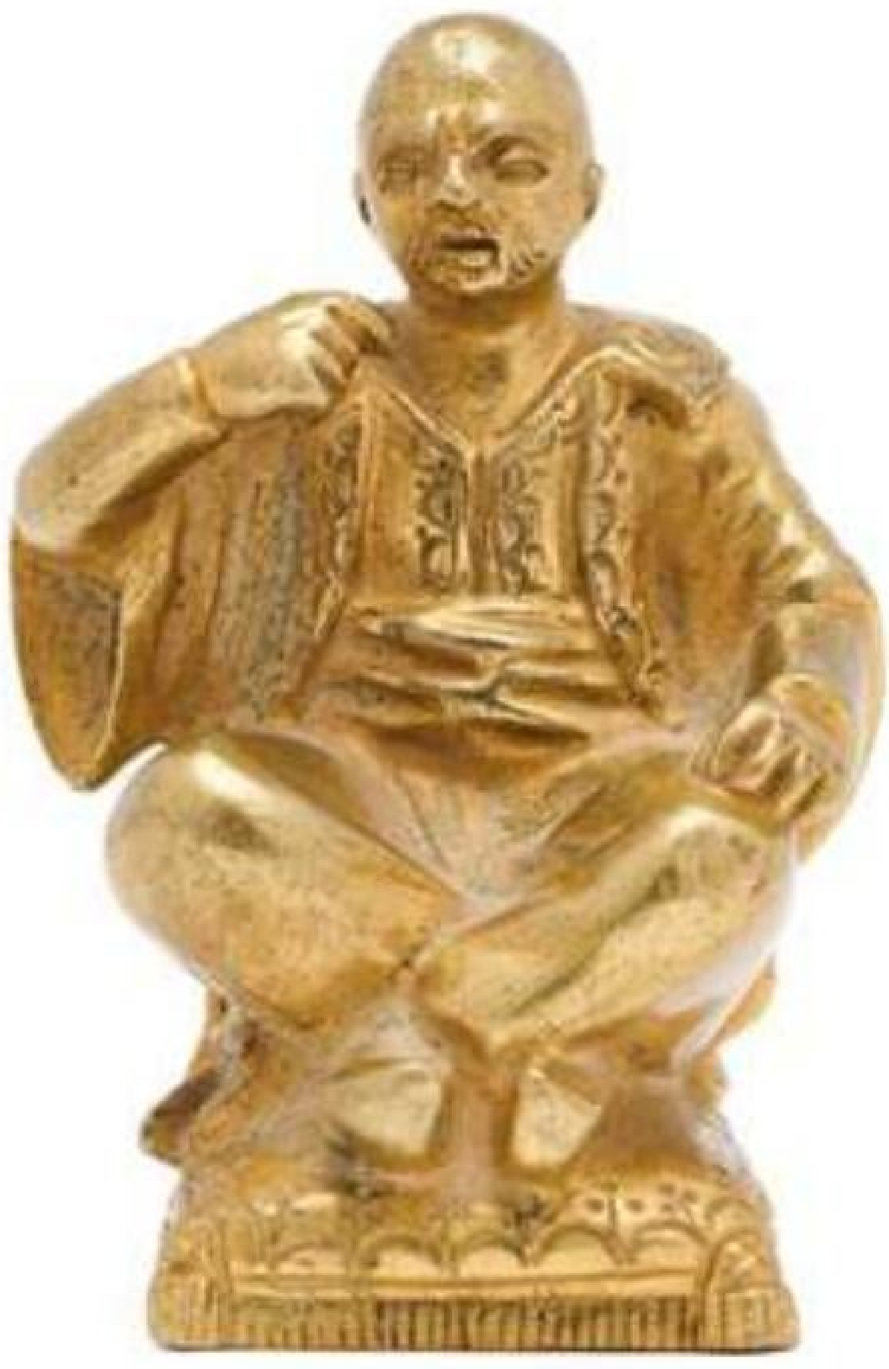
## A CHINESE GILT-BRONZE FIGURE OF A LUOHAN, QING DYNASTY, 18TH CENTURY

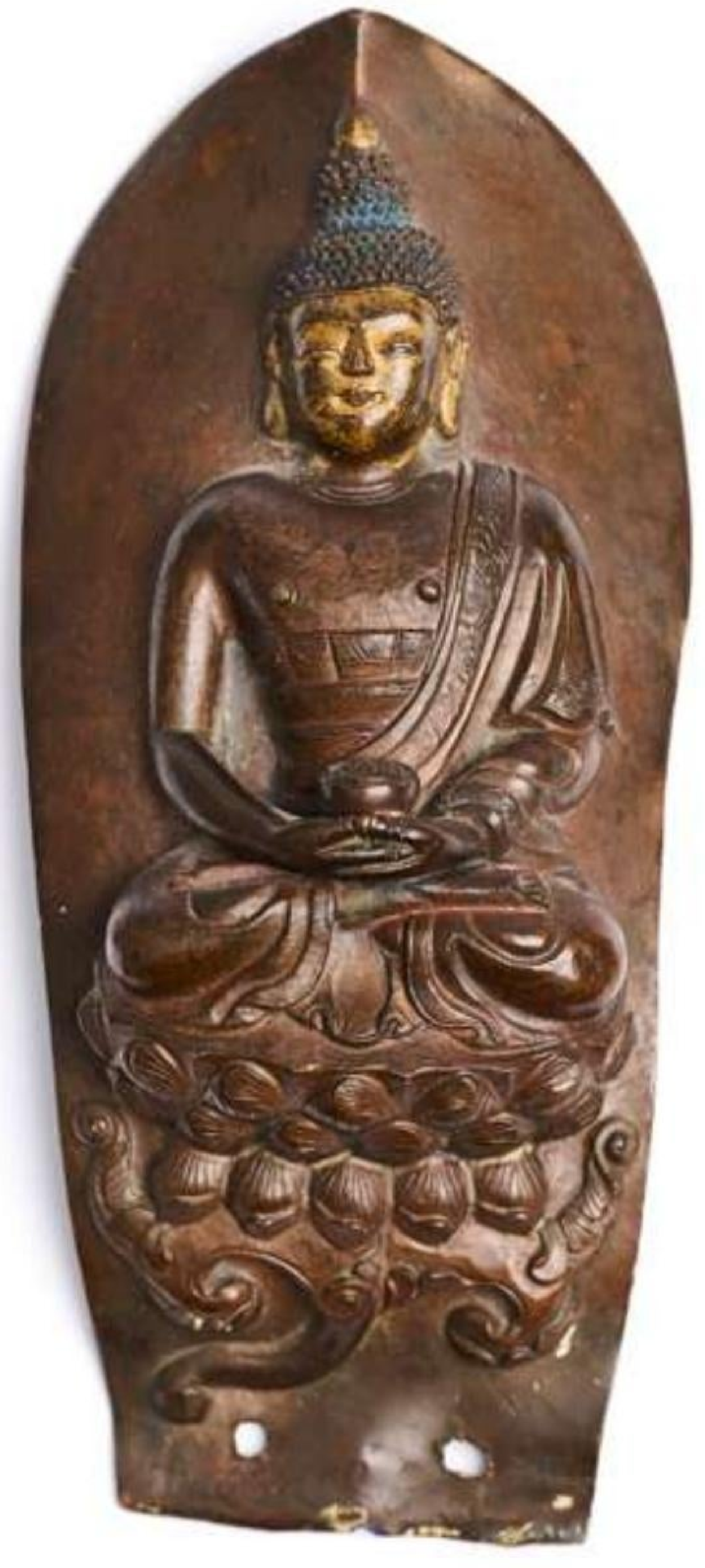
seated cross-legged on a cushion, wearing a long-sleeved robe, his left hand resting on his left knee and his right hand raised towards his mouth, 6.5cm high

**£300-500**

OFFERED WITHOUT RESERVE

清：鎏金青铜罗汉像，18世纪





## 100

## A TIBETAN PARCEL-GILT REPOUSSE COPPER BUDDHA PLAQUE, 18TH CENTURY

the petal-shaped plaque depicting Amitabha Buddha seated cross legged on a lotus pedestal, 16.5cm high

**£600-800**

西藏局部鎏金錾胎铜佛像牌，18世纪

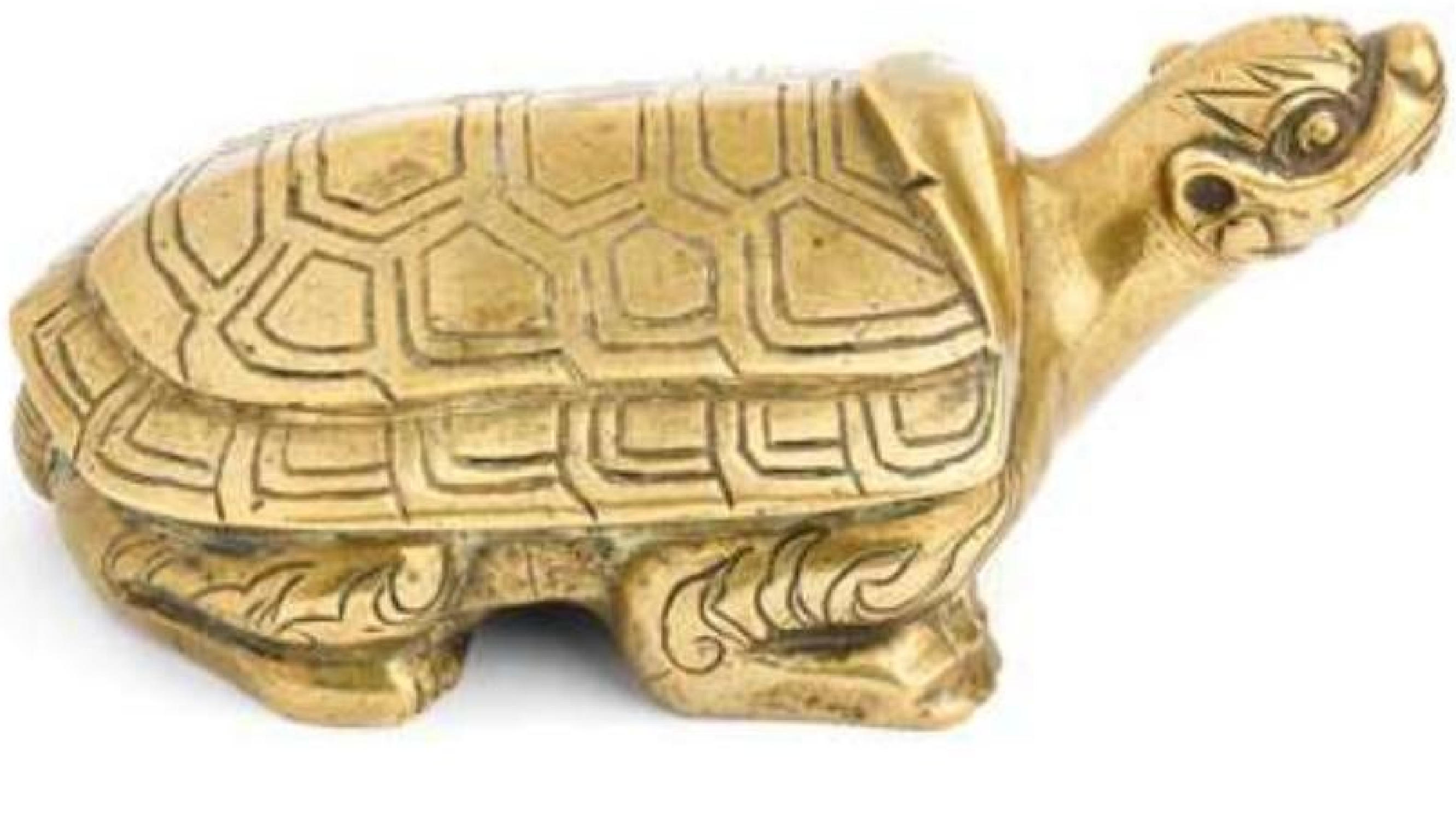
## 101

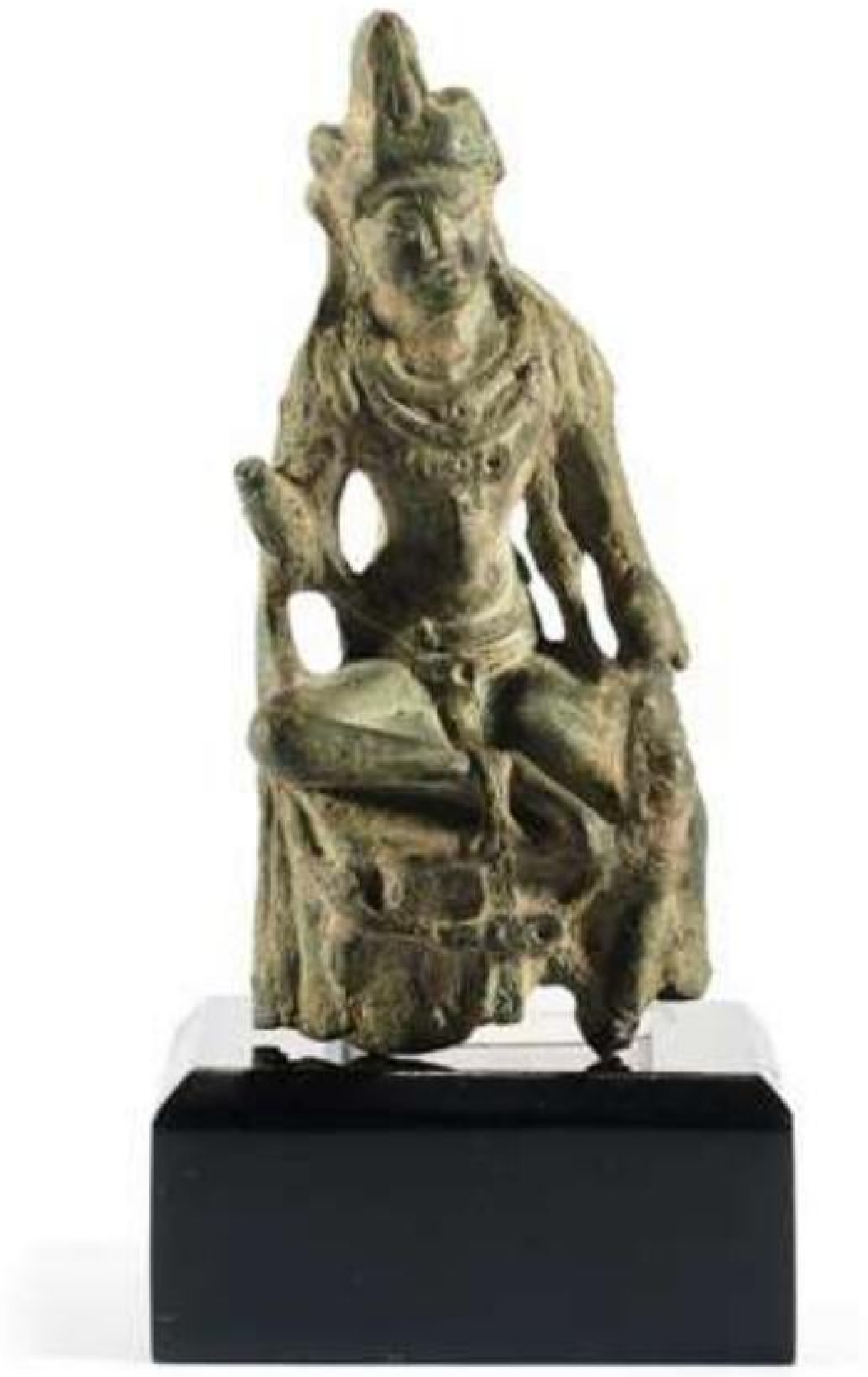
## A CHINESE BRONZE MYTHICAL BEAST SCROLL WEIGHT, QING DYNASTY, 19TH CENTURY

the beast cast standing four-square with head raised, 12.5cm long

**£300-500**

清：青铜神兽镇纸，19世纪





## 102

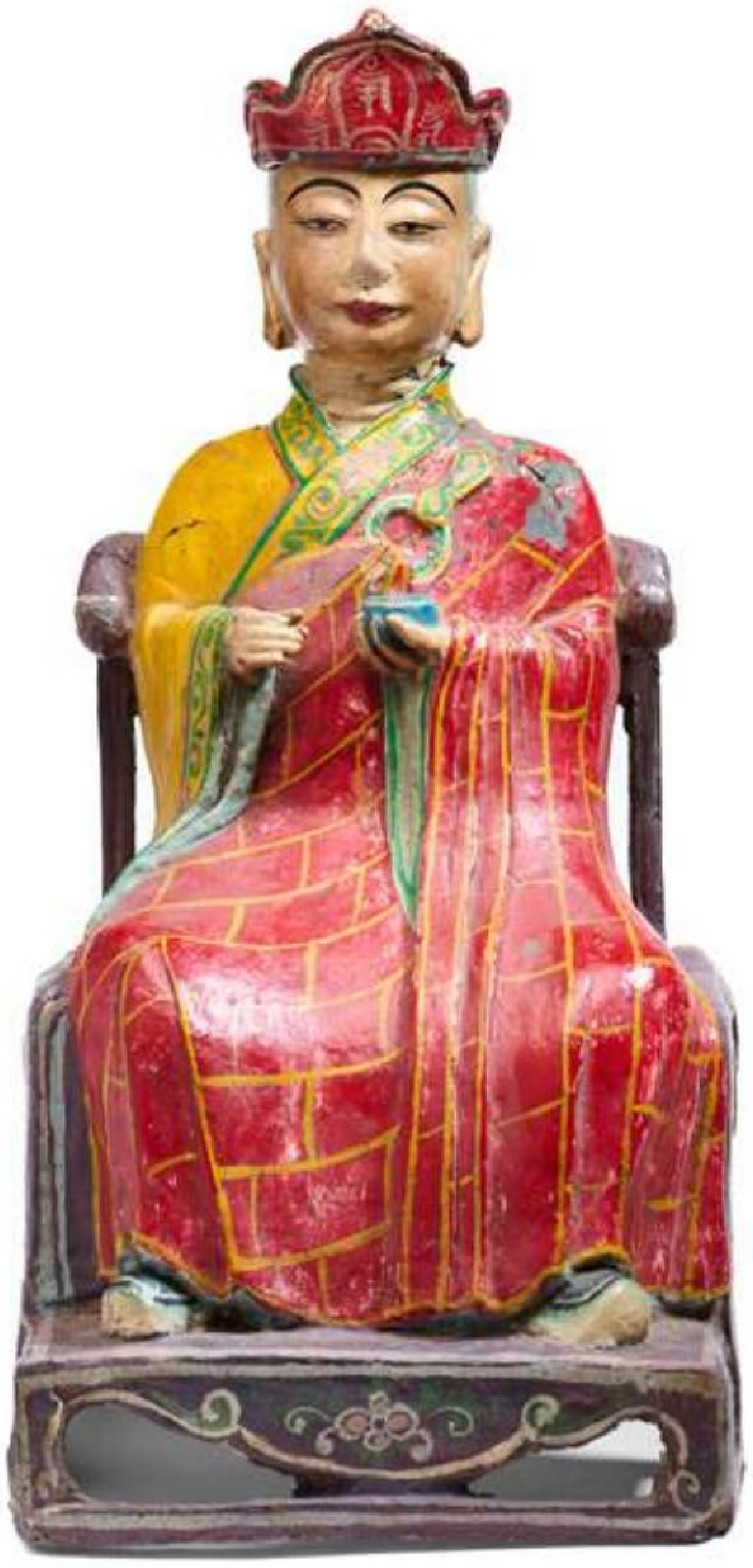
### A CHINESE BRONZE BODHISATTVA, TANG DYNASTY (618-907)

the deity seated with right leg crossed and left hand resting on the left knee, wearing a simple dhoti open at the chest to reveal a beaded necklace and a long scarf that falls around the shoulders and down around the body and base, the face with downcast eyes and the hair piled high behind a jewelled crown, 9.5cm high

Provenance: Acquired in Hong Kong in the 1990s.

**£300-500**

唐：铜菩萨坐像（618-907）



## 103

### A RARE CHINESE ENAMELLED LEAD FIGURE OF A PRIEST, QING DYNASTY, 18TH CENTURY

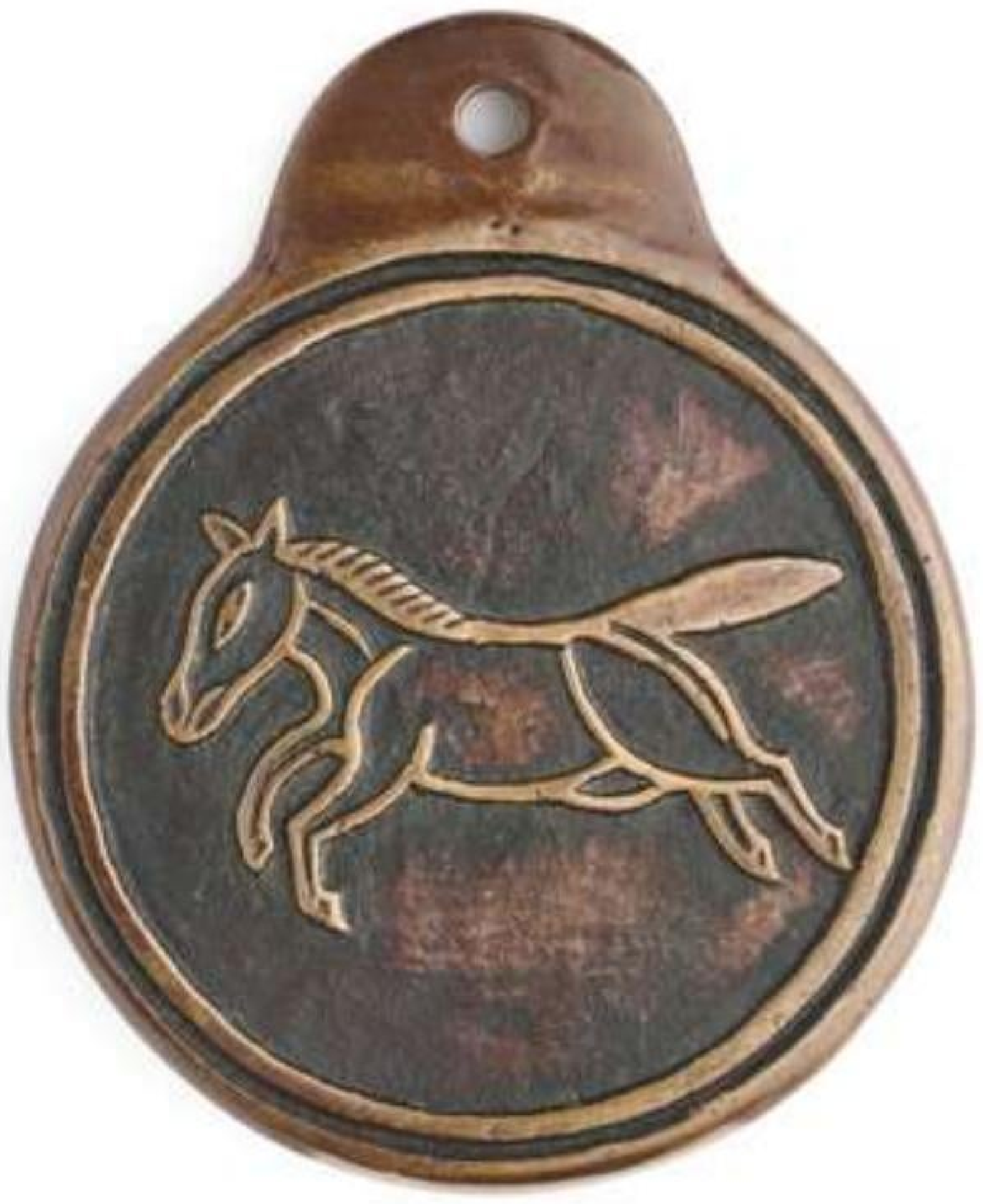
seated on a horseshoe back chair resting his feet on a footstool, wearing a long red robe and detachable red peaked cap and holding a small jar in his left hand, the face with almond-shaped eyes below high arched brows, 38cm high

Provenance: Acquired from Susi Bacharach.

**£300-500**

OFFERED WITHOUT RESERVE

清：铅胎画珐琅僧侣坐像，18世纪



## 104

### A KOREAN BRONZE HORSE WARRANT, MAP'AE, JOSEON PERIOD (1392-1910), DATED 1723

the circular warrant hand chiselled to one side with a single galloping horse and to the other with an inscription dating it to the first year of Yongzheng (1722-36) corresponding to 1723, and a square four-character seal mark *Sangsowon*, the seal of the official government mint, 11.7cm long

Footnote: For a very similar warrant, cast with five horses, from the collection of Dr A.G. Poulsen-Hansen, see Jane Portal, *Orientations*, December 1992, p.55, where the author notes that such warrants were used from the early 16th Century to identify the Kings secret mission officer, who was dispatched to the countryside to investigate local government officials and military commanders. The warrant enabled the bearer to requisition the number of horses shown on it. For another warrant with five horses, see the British Museum, collection number 1992,0615.60.

**£400-600**

朝鲜王朝（1392-1910）：铜质马牌，1723年

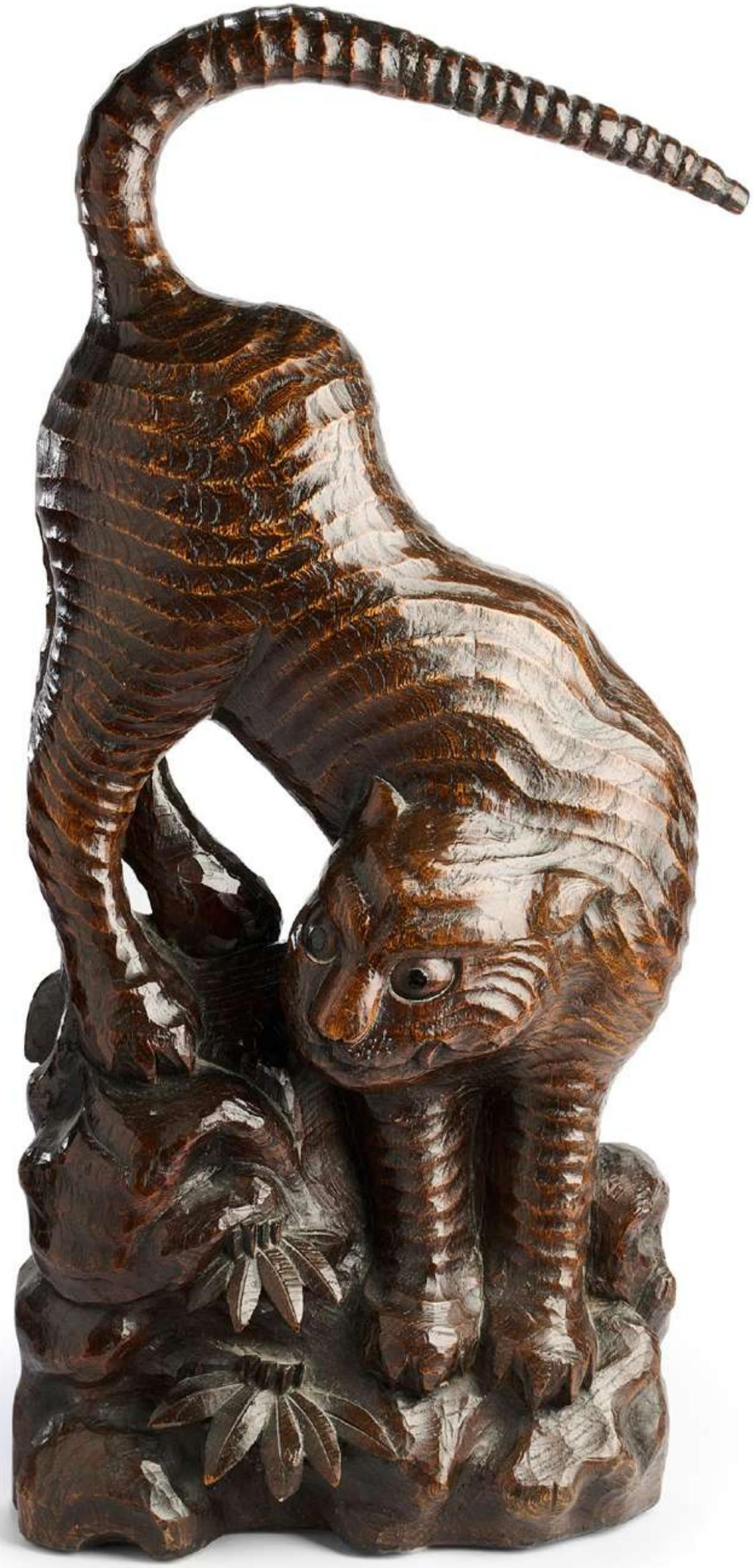
**105**

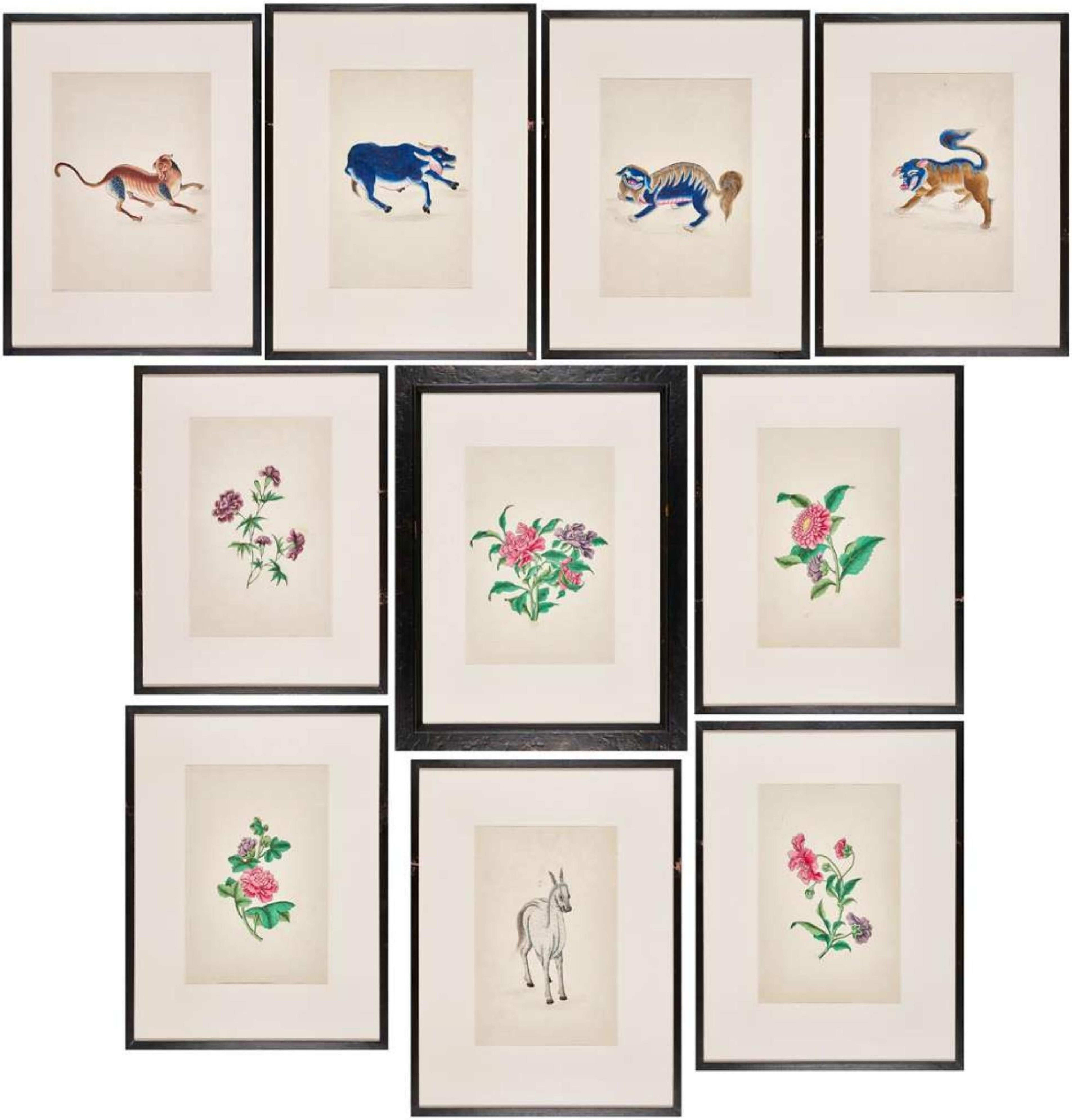
### A CARVED AND LACQUERED WOOD FIGURE OF A TIGER, 19TH CENTURY

the beast with stripey body standing four-square on rockwork with its tail held high and curled, the face with large round eyes and quizzical expression, 72cm high

**£400-600**

雕漆木质老虎像，19世纪





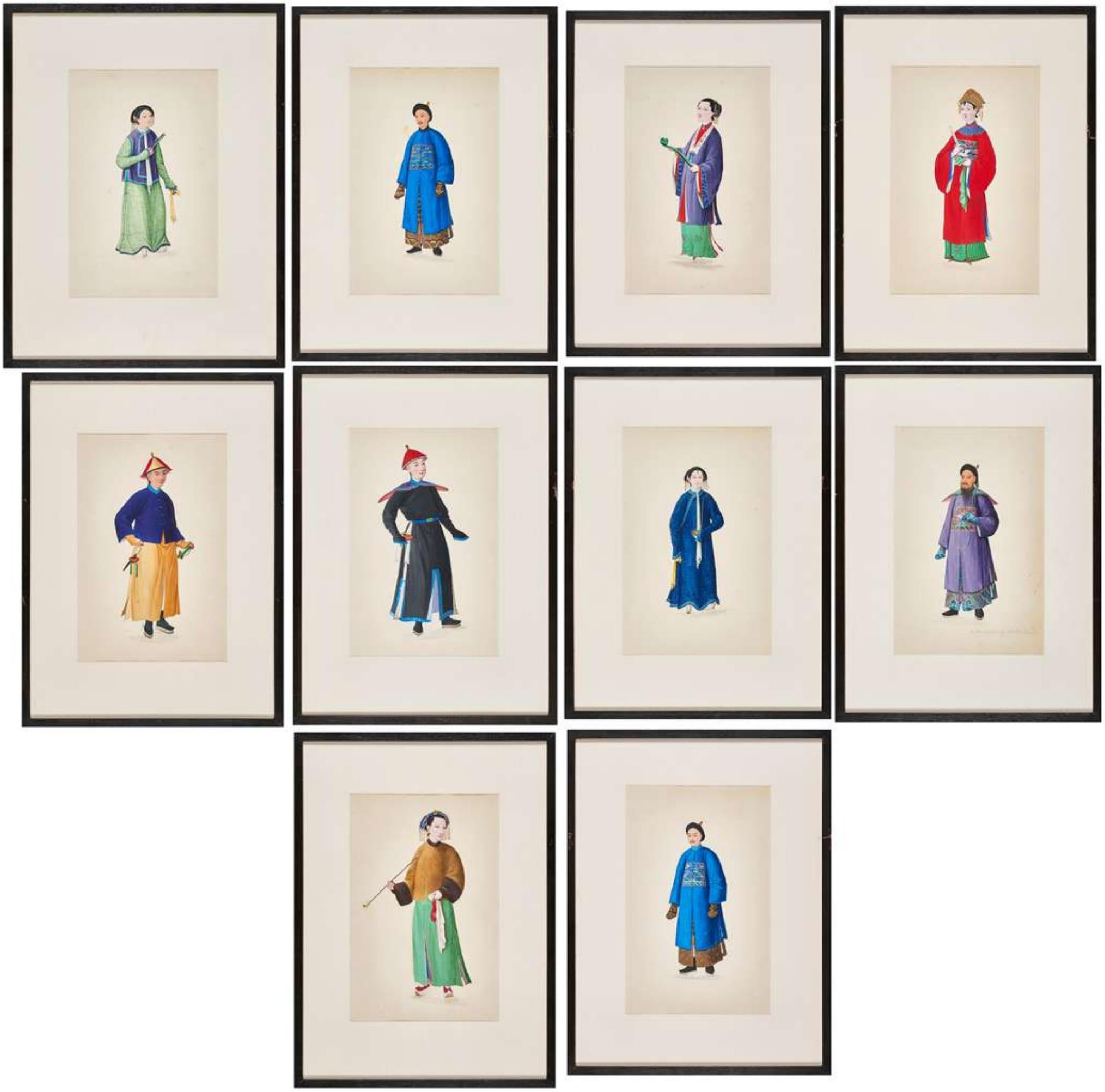
**106**

**A SET OF TEN CHINESE EXPORT PAINTINGS OF FLOWERS AND ANIMALS, 19TH/20TH CENTURY**

ink and colour on paper, brightly coloured, five depicting animals and five depicting flowers, image size circa 35 by 23cm, framed and glazed

**£500-700**

中国外销花鸟图十幅一组，19/20世纪



**107**

**A SET OF TEN CHINESE EXPORT PAINTINGS OF FIGURES, 19TH/20TH CENTURY**

ink and colour on paper, each brightly coloured depicting a standing figure in robes, image size circa 35 by 23cm, framed and glazed

**£500-700**

中国外销人物画十幅一组，19/20世纪

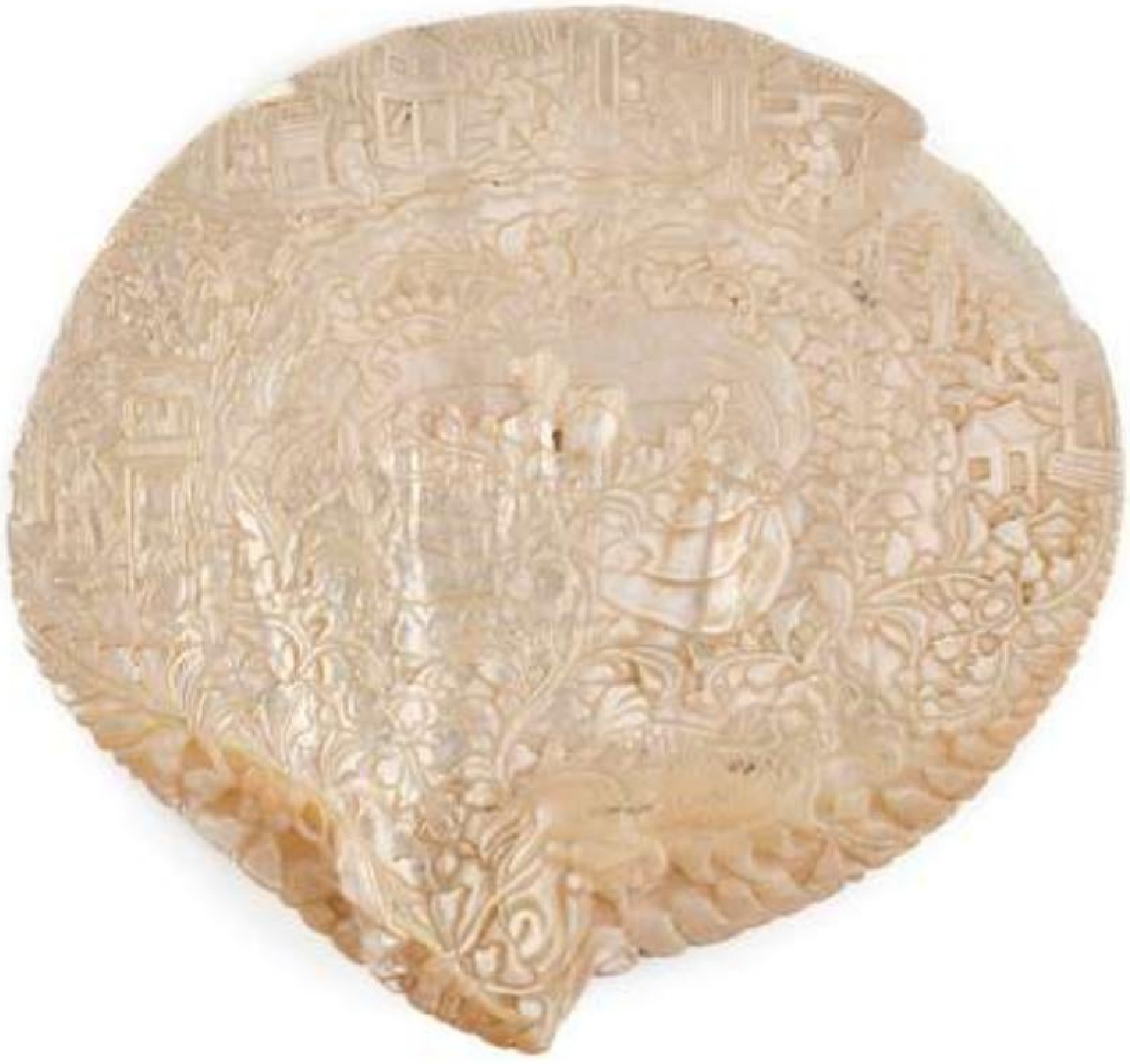
**108**

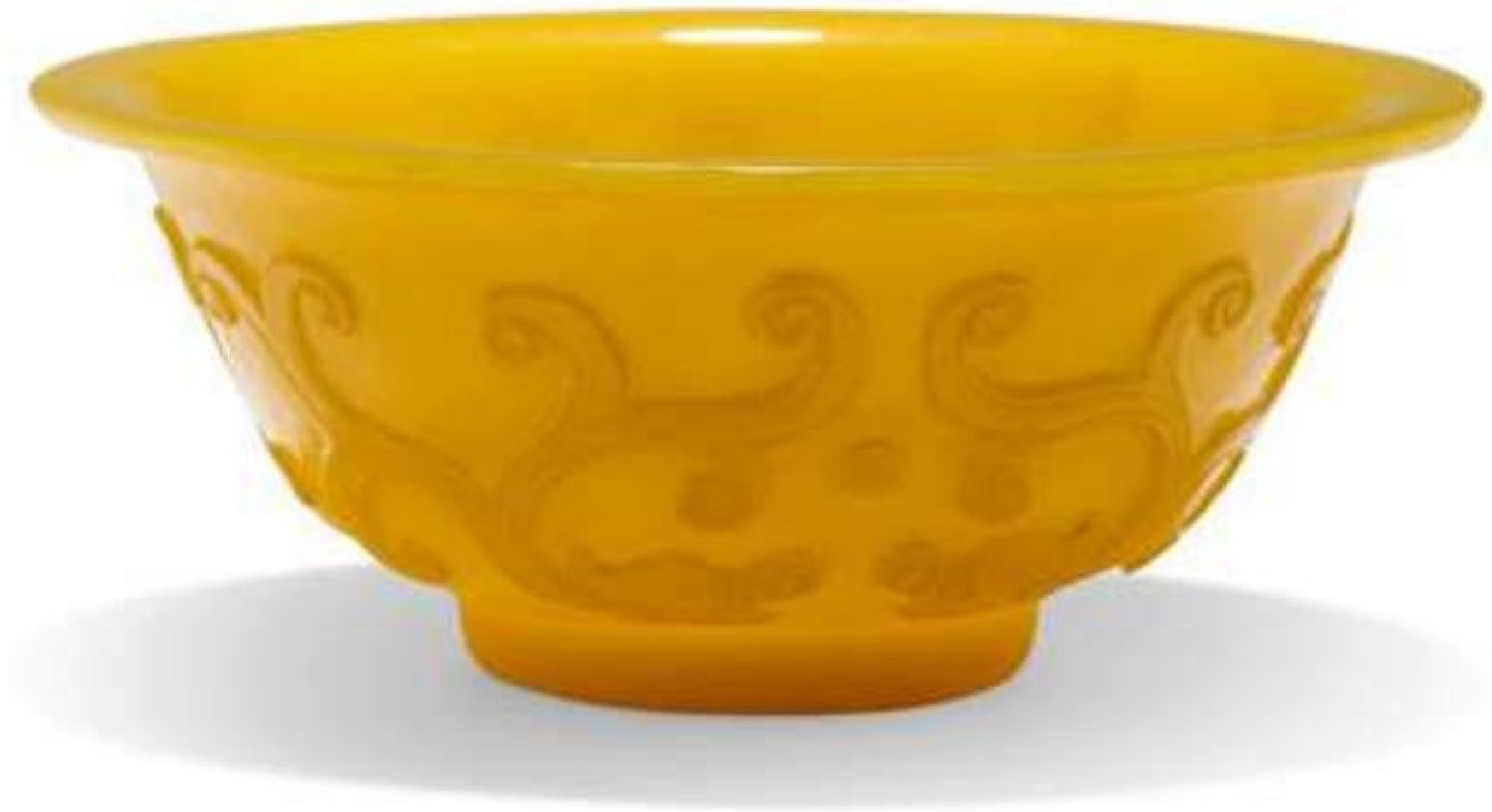
## A CHINESE CARVED MOTHER-OF-PEARL SHELL, LATE QING DYNASTY (1644-1911)

of naturalistic form, the iridescent shell carved to the interior with a large pumpkin encircled by a band of figures engaged in agriculture. 22cm wide

**£100-200**

清晚期：珍珠母雕刻贝壳（1644-1911）





**109**

## A CHINESE EGG-YOLK YELLOW GLASS 'DRAGON' BOWL, QING DYNASTY, 19TH CENTURY

the deep rounded sides rising from a short straight foot to an everted rim, carved in relief around the exterior with two pairs of stylised dragons, 16cm diameter

Provenance: Acquired from Jonathan Tucker and Antonia Tozer Asian Art, London, 16th November 2000.

**£300-500**

清：蛋黄釉玻璃龙纹碗

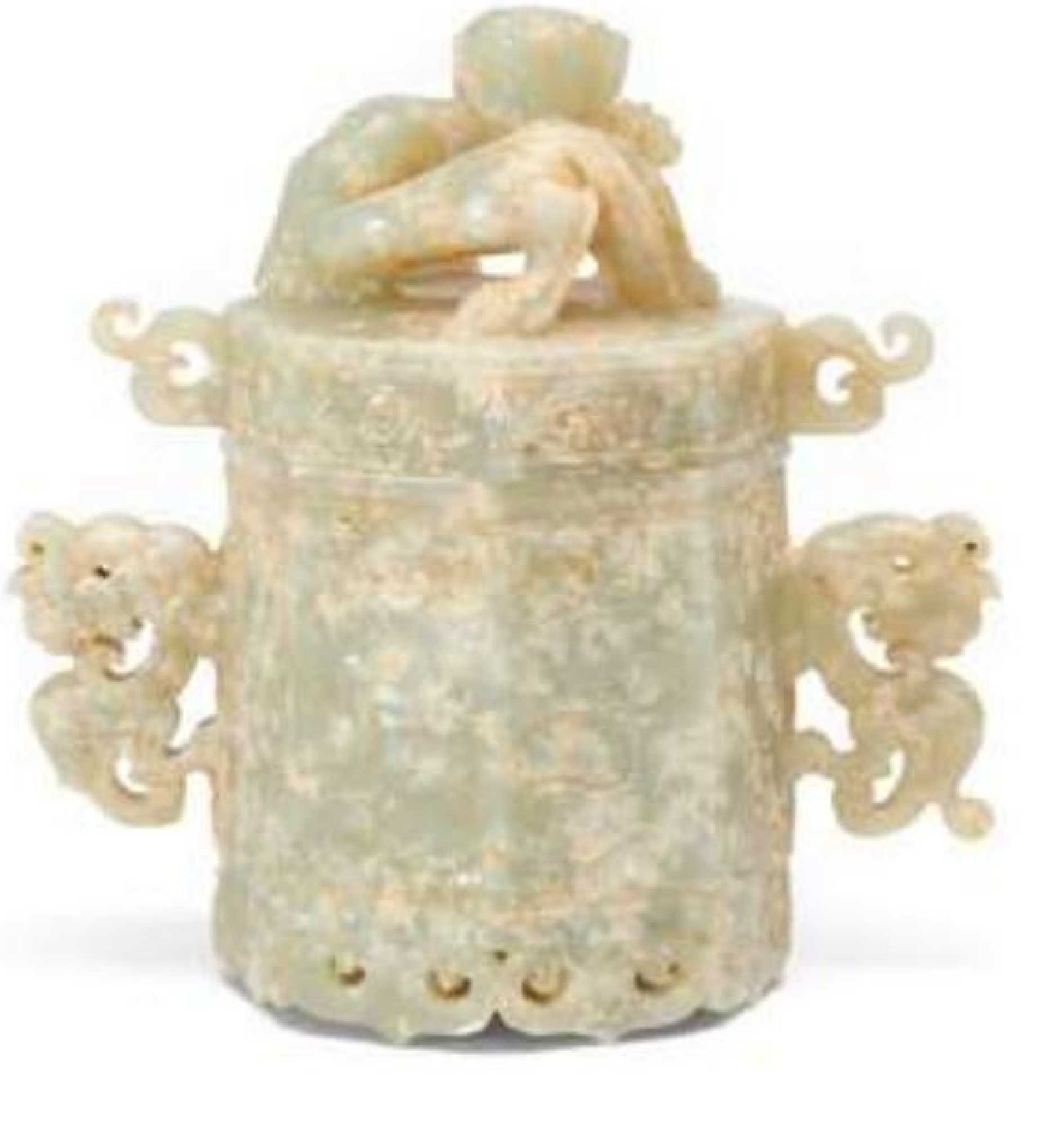
**110**

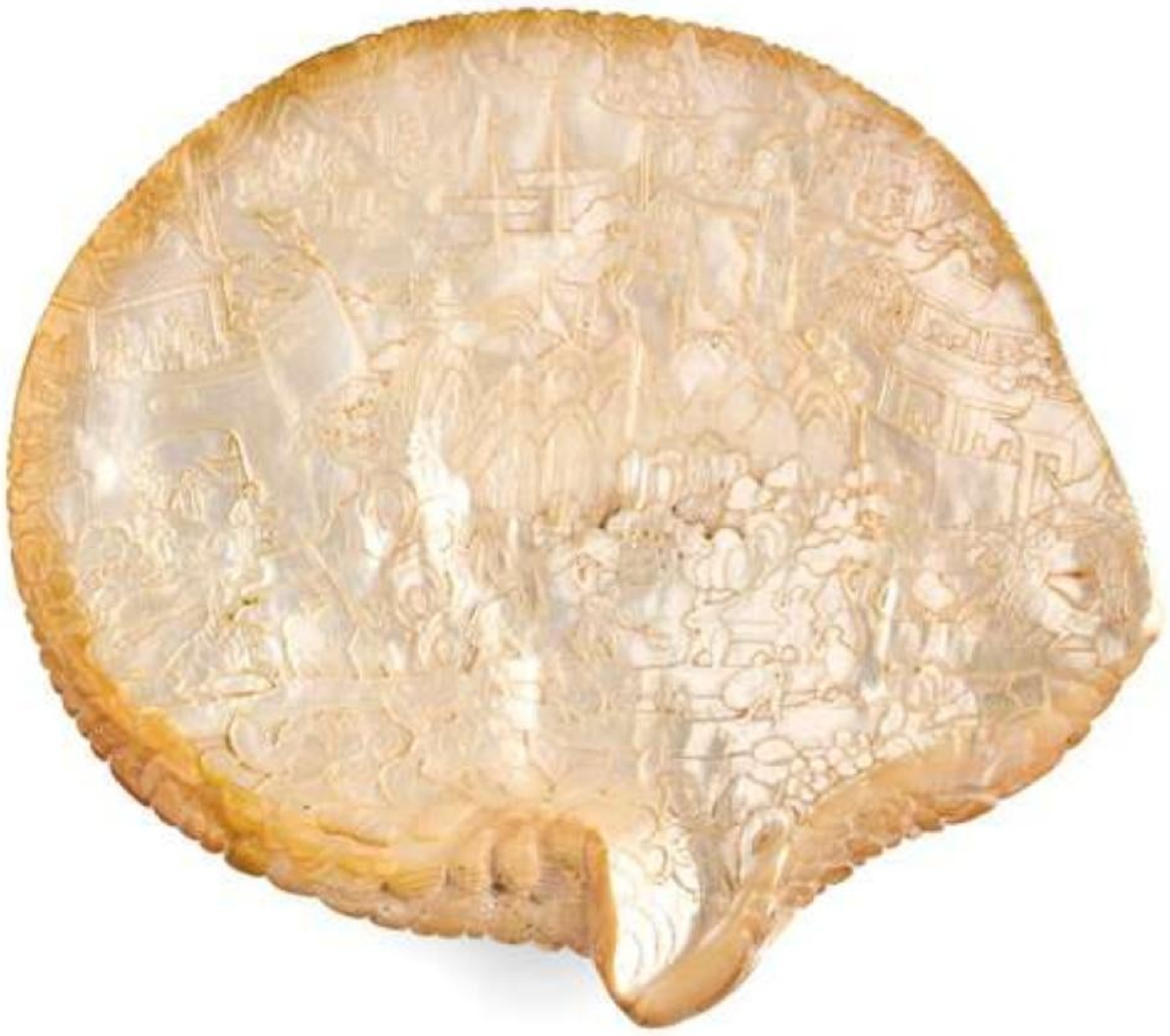
## A CHINESE ARCHAISTIC GREEN JADE BOX AND COVER

the octagonal straight-sided body rising from a pierced and carved *ruyi* foot and set at the side with a pair of dragon handles, the flat cover surmounted by a chilong finial, the stone of pale green tone with mottled creamy-white inclusions, 7.5cm high

**£60-80**

仿古青玉盒及盖





### 111

### A CHINESE CARVED MOTHER-OF-PEARL SHELL, LATE QING DYNASTY (1644-1911)

the iridescent shell carved in low relief to the front face with military figures in a fort beside a harbour, 28cm wide

**£100-200**

清晚期：珍珠母雕刻贝壳（1644-1911）

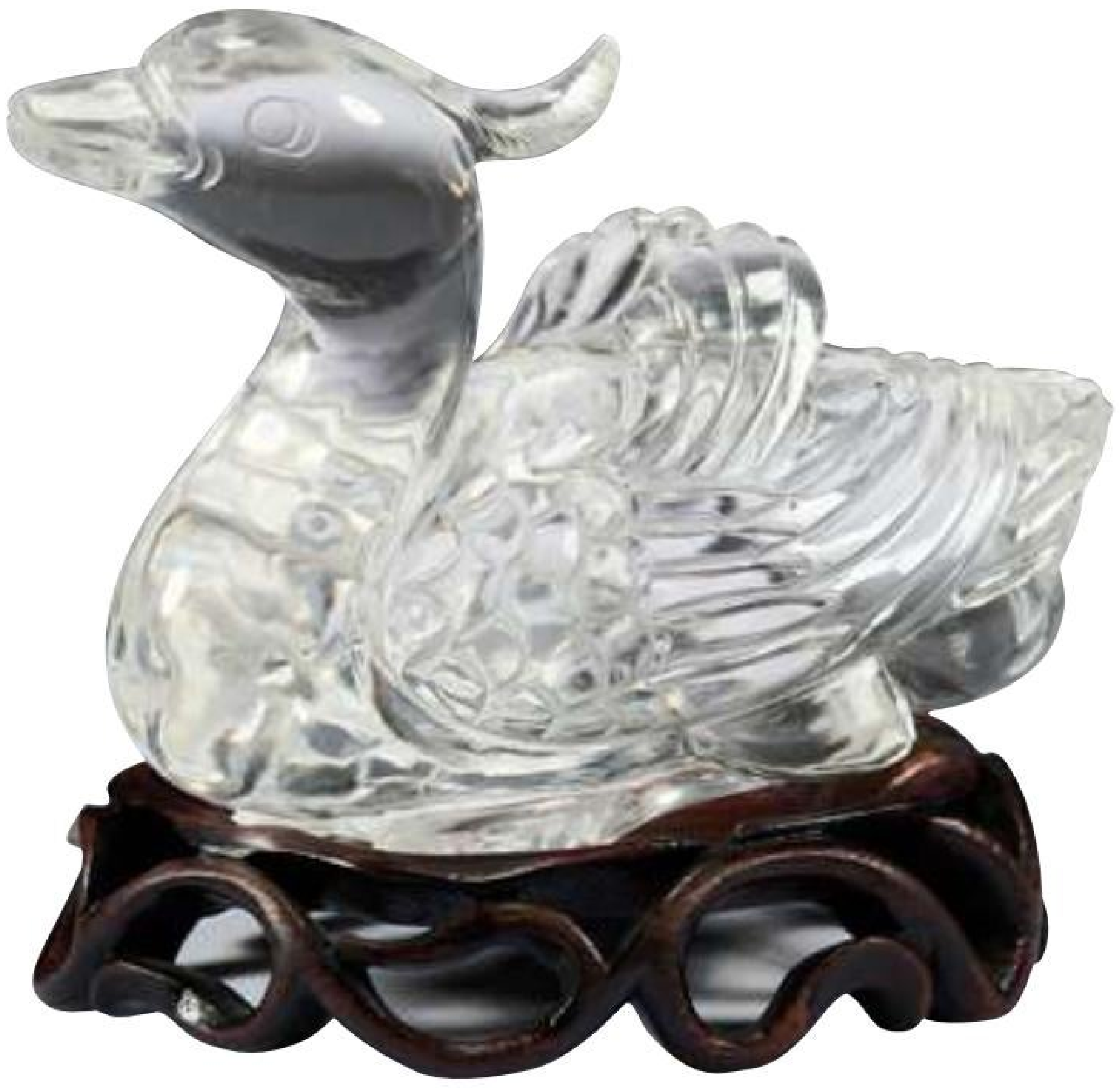
### 112

### A CHINESE ROCK CRYSTAL MANDARIN DUCK, 20TH CENTURY

carved seated with head raised and wings neatly tucked back over the body, 13cm long, wood stand

**£200-300**

白水晶鸳鸯摆件，20世纪



### 113

### A CHINESE CELADON JADE ARCHERS RING, QING DYNASTY, 19TH CENTURY

the stone of pale celadon tone with mottled russet inclusions, 3cm diameter

**£150-250**

清：青玉扳指，19世纪

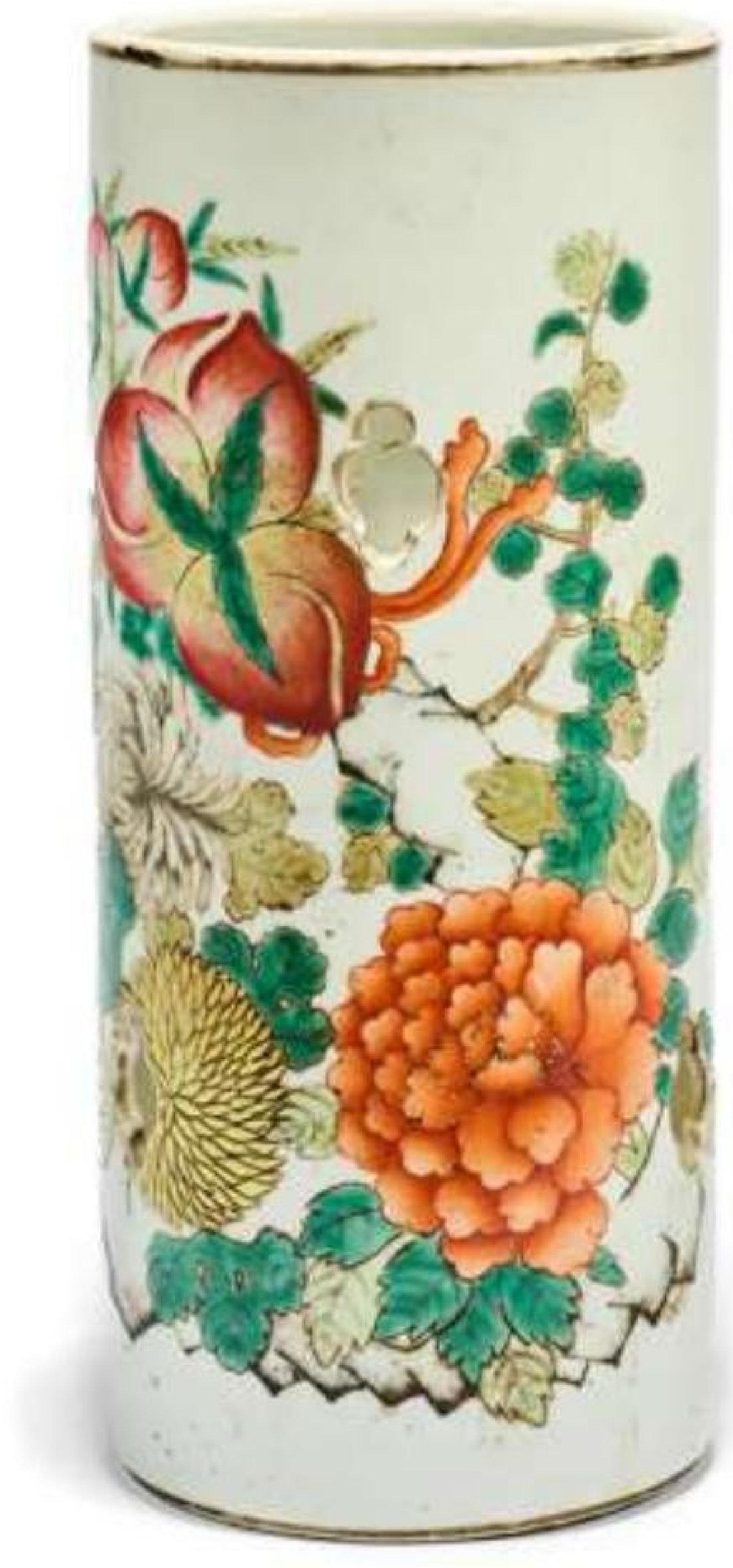
## 114

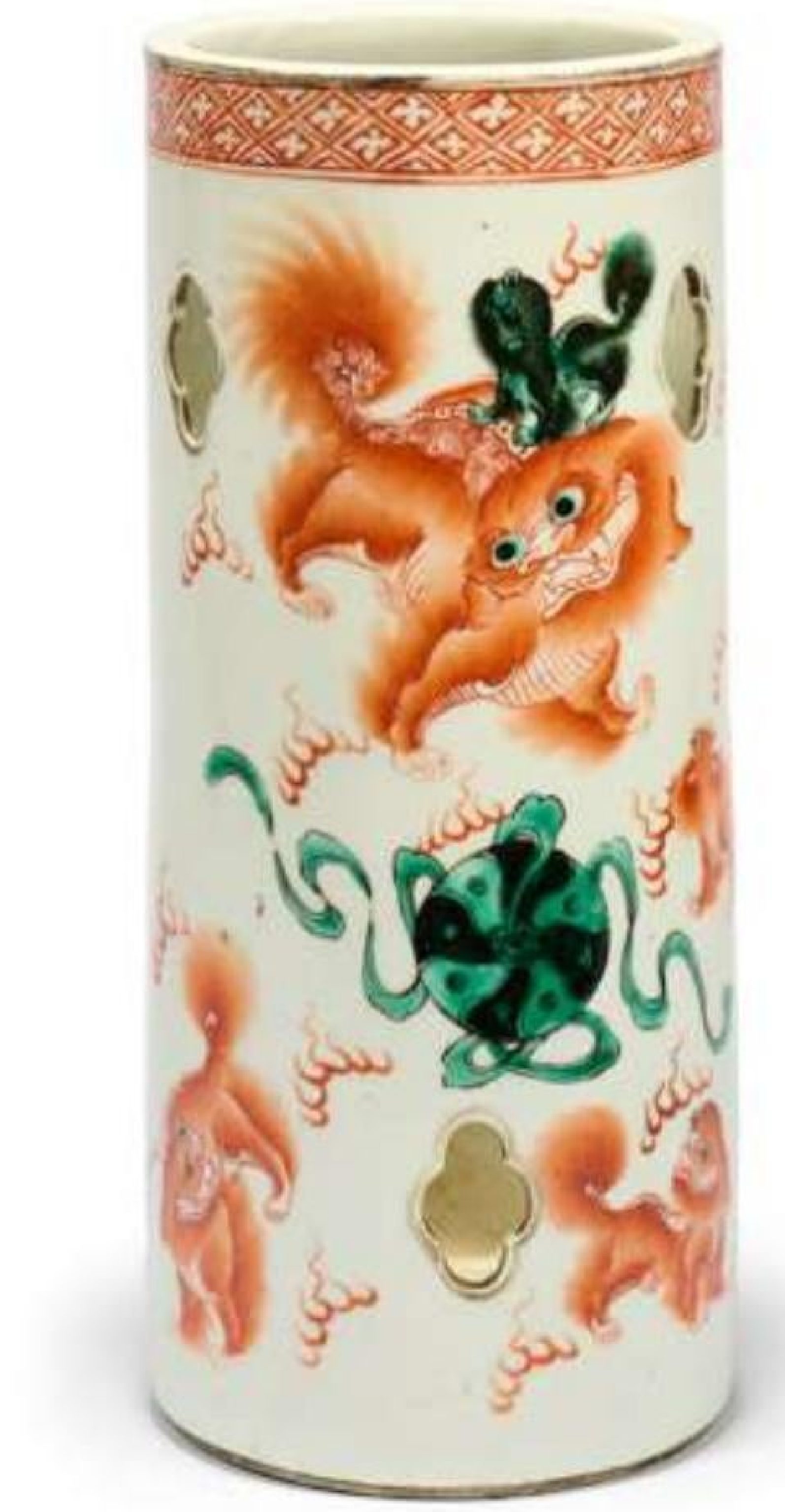
## A CHINESE FAMILLE-ROSE HAT STAND, LATE QING DYNASTY (1644-1911)

the cylindrical body rising from a recessed base and pierced with six quatrefoil apertures, brightly enamelled around the exterior with peaches, peony and chrysanthemum, all divided by a five-line poetic inscription, 28.5cm high

**£300-500**

清晚期：粉彩帽筒（1644-1911）





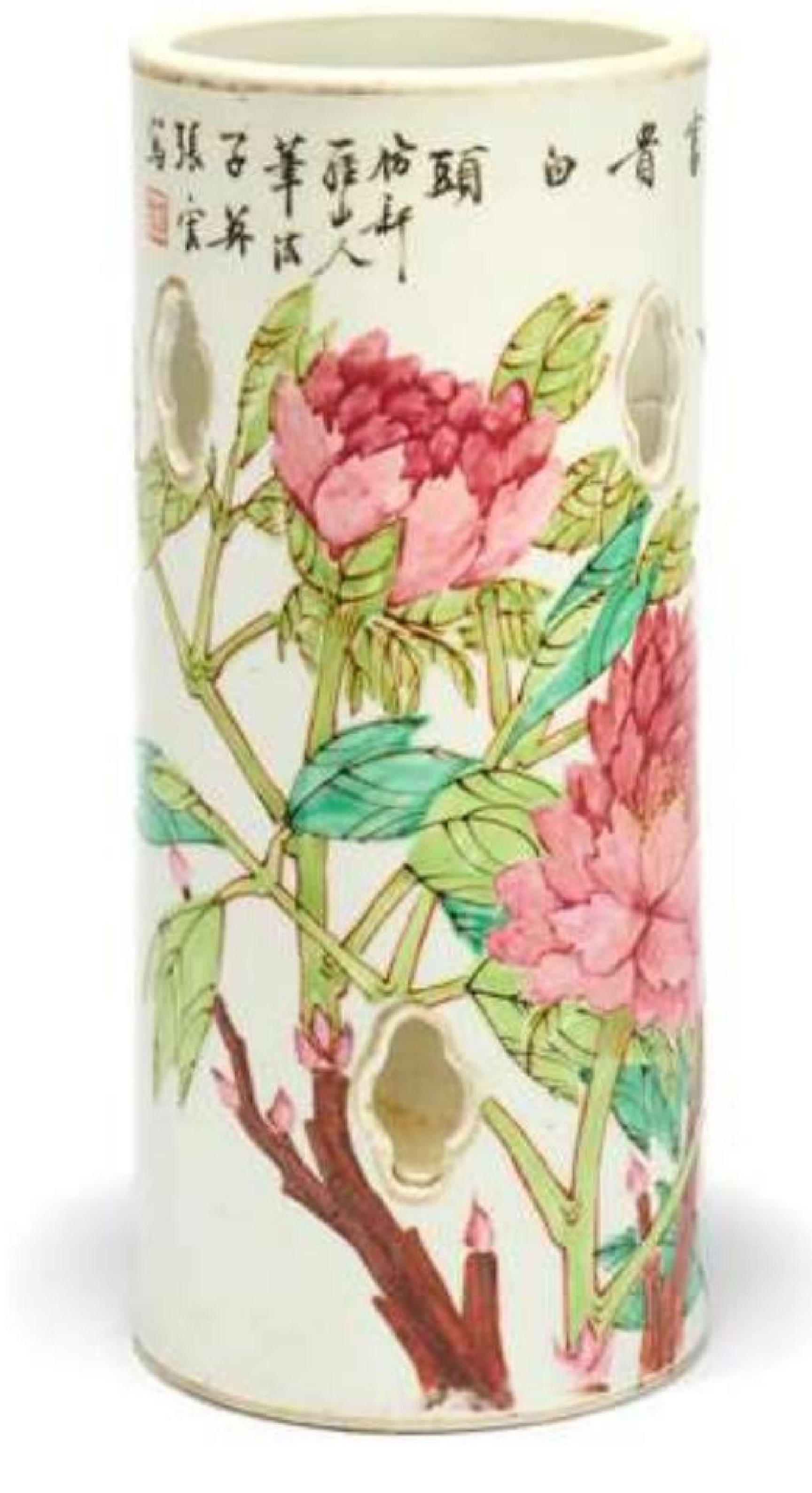
## 115

## A CHINESE BUDDHIST LION IRON-RED AND GREEN ENAMELLED HAT STAND, LATE QING DYNASTY (1644-1911)

the cylindrical body rising from a recessed base and pierced with six quatrefoil apertures, painted around the exterior with iron-red lions chasing a ribbon-tied ball, all divided by a five-line poetic inscription, 29cm high

**£300-500**

清晚期：红绿彩狮纹帽筒（1644-1911）



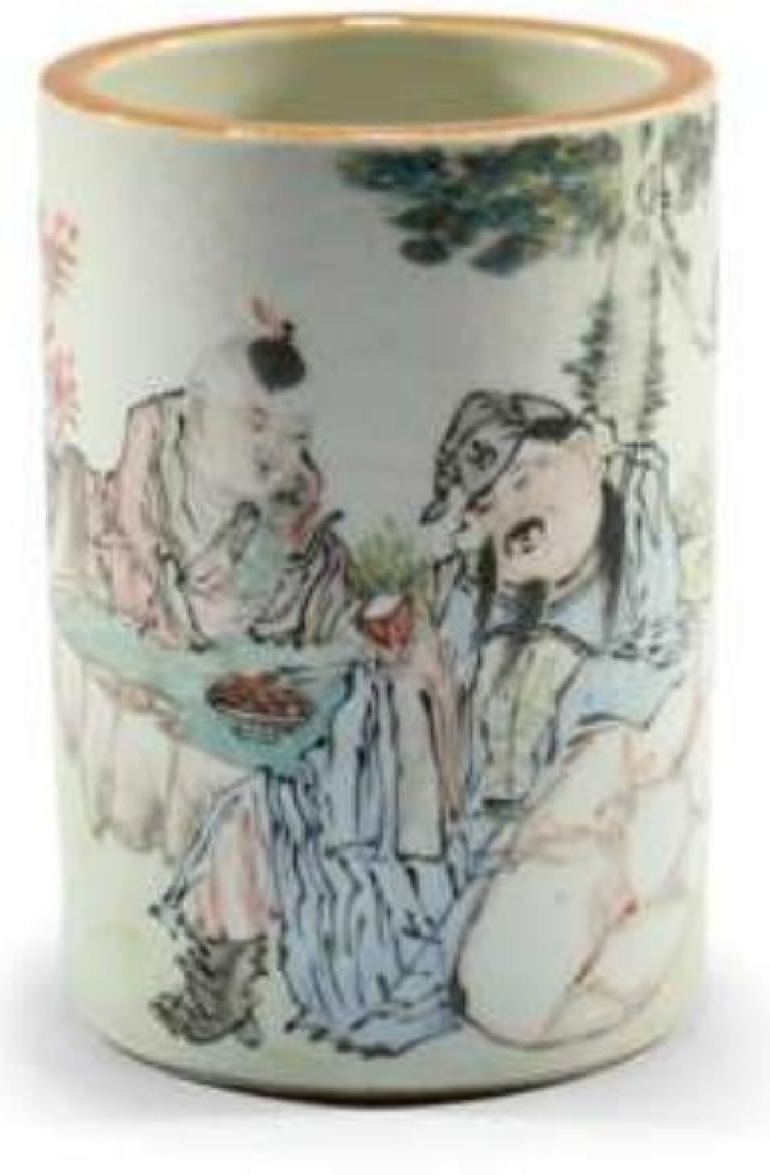
## 116

## A CHINESE FAMILLE-ROSE HAT STAND, LATE QING DYNASTY (1644-1911)

the cylindrical body rising from a recessed base and pierced with six quatrefoil apertures, brightly enamelled with a pair of birds perched on peony branches, all beneath a poetic inscription at the rim, 28cm high

**£300-500**

清晚期：粉彩帽筒（1644-1911）



## 117

## A CHINESE QIANJIANG BRUSHPOT, SIGNED AND ATTRIBUTED TO WANG YOUTANG (ACT. 1875-1908)

the cylindrical body rising from a slightly recessed base, enamelled around the exterior with Li Bai being served a drink at a table by his young attendant, four-character mark *Guanyao Neizao* (Made in the Official Kiln) in iron-red to the base, 12.5cm high

Notes: For a similarly painted censer by Wang Youtang, see Peter Wain, *Awaiting Spring, Qianjiang Art on Chinese Porcelain*, 1998, cat.no.58.

**£600-800**

晚清：浅绛彩人物笔筒 王有堂作 (act. 1875-1908)

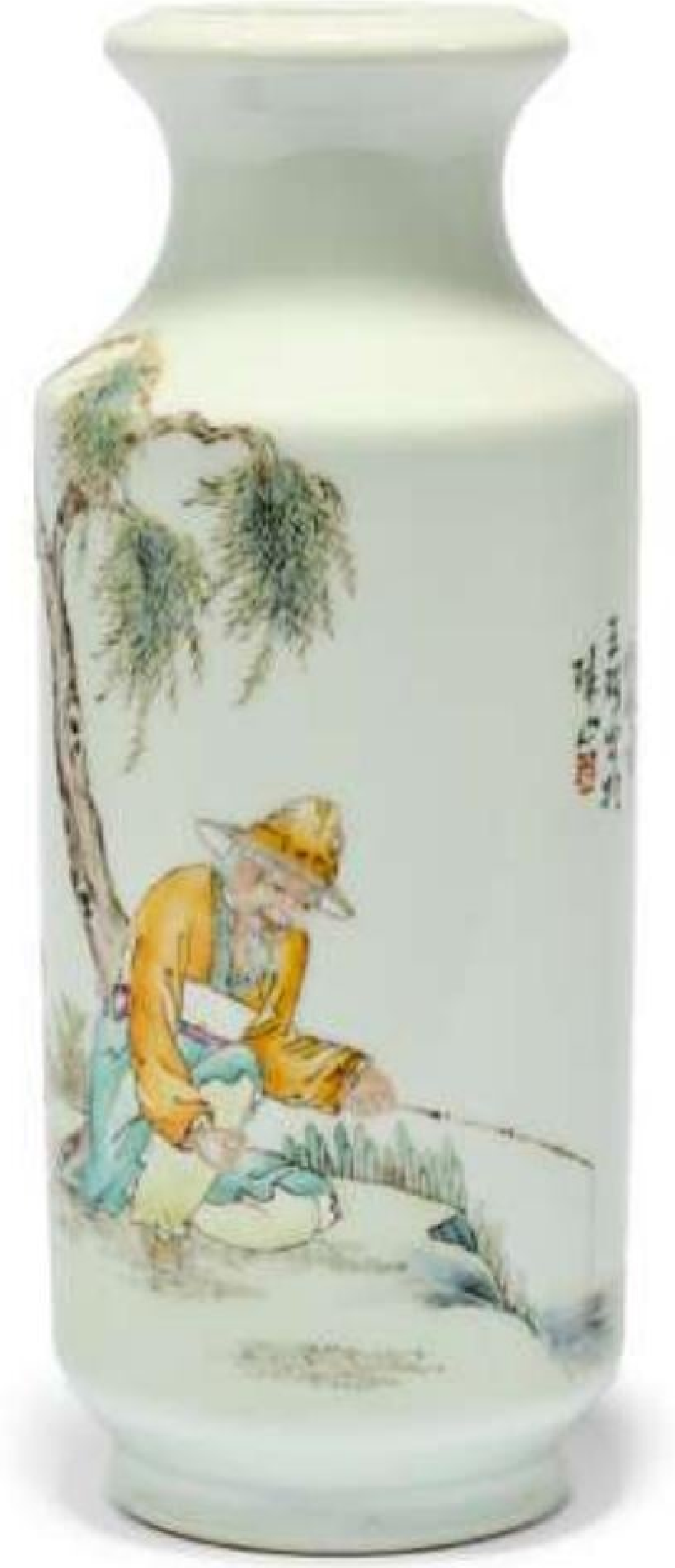
## 118

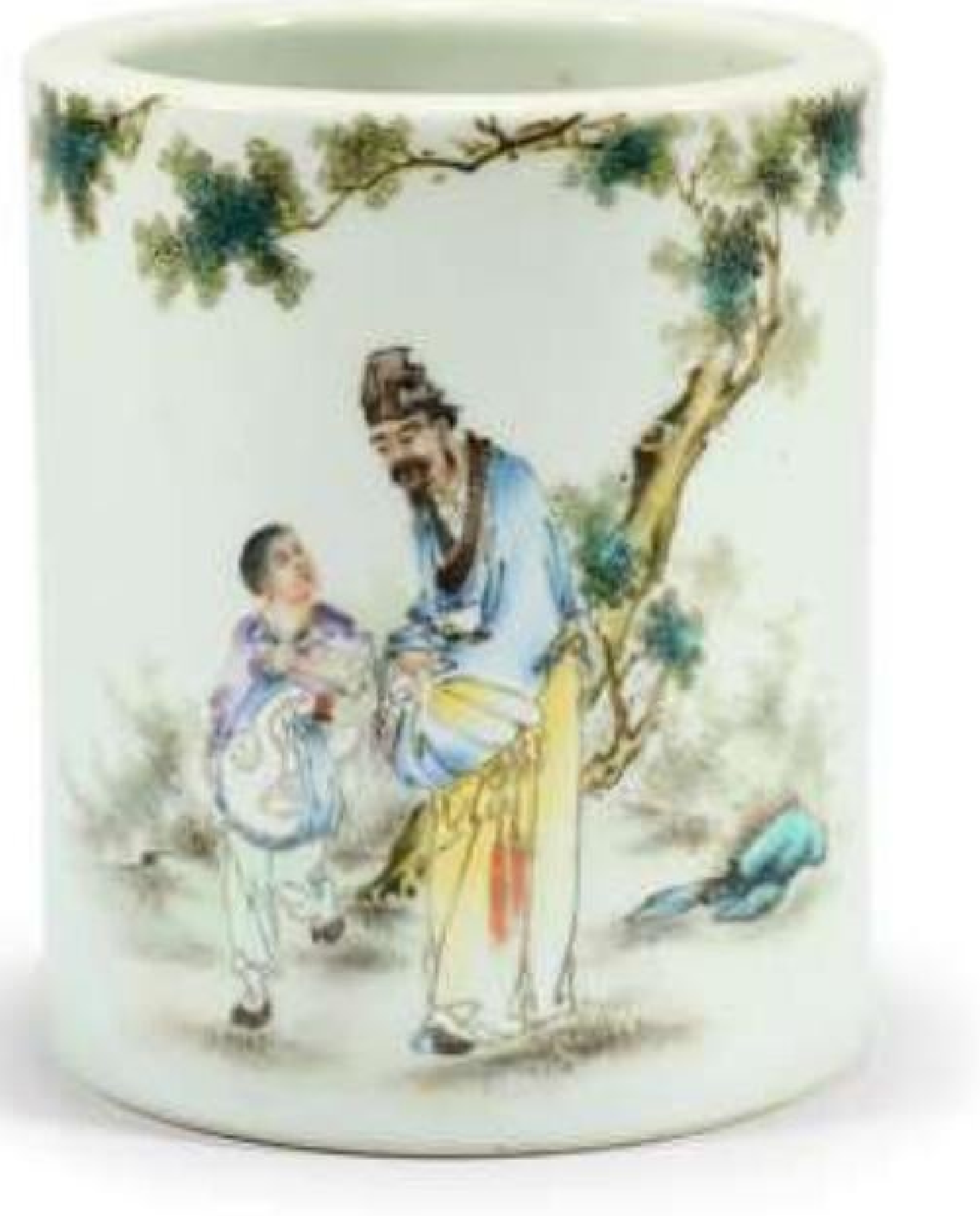
## A CHINESE FAMILLE-ROSE VASE

the cylindrical body rising from a short spreading foot to a tall waisted neck with incurved rim, brightly enamelled around the exterior with an old bearded man fishing on the banks of a river with his attendant seated by his side, the base with apocryphal Wang Qi mark

**£300-500**

粉彩花瓶





## 119

## A CHINESE POLYCHROME ENAMELLED BRUSHPOT

the cylindrical vessel brightly enamelled around the exterior with a scholar and his attendant carrying a goose, divided by a poetic calligraphic inscription, 15.2cm high

**£200-300**

五彩描金笔筒

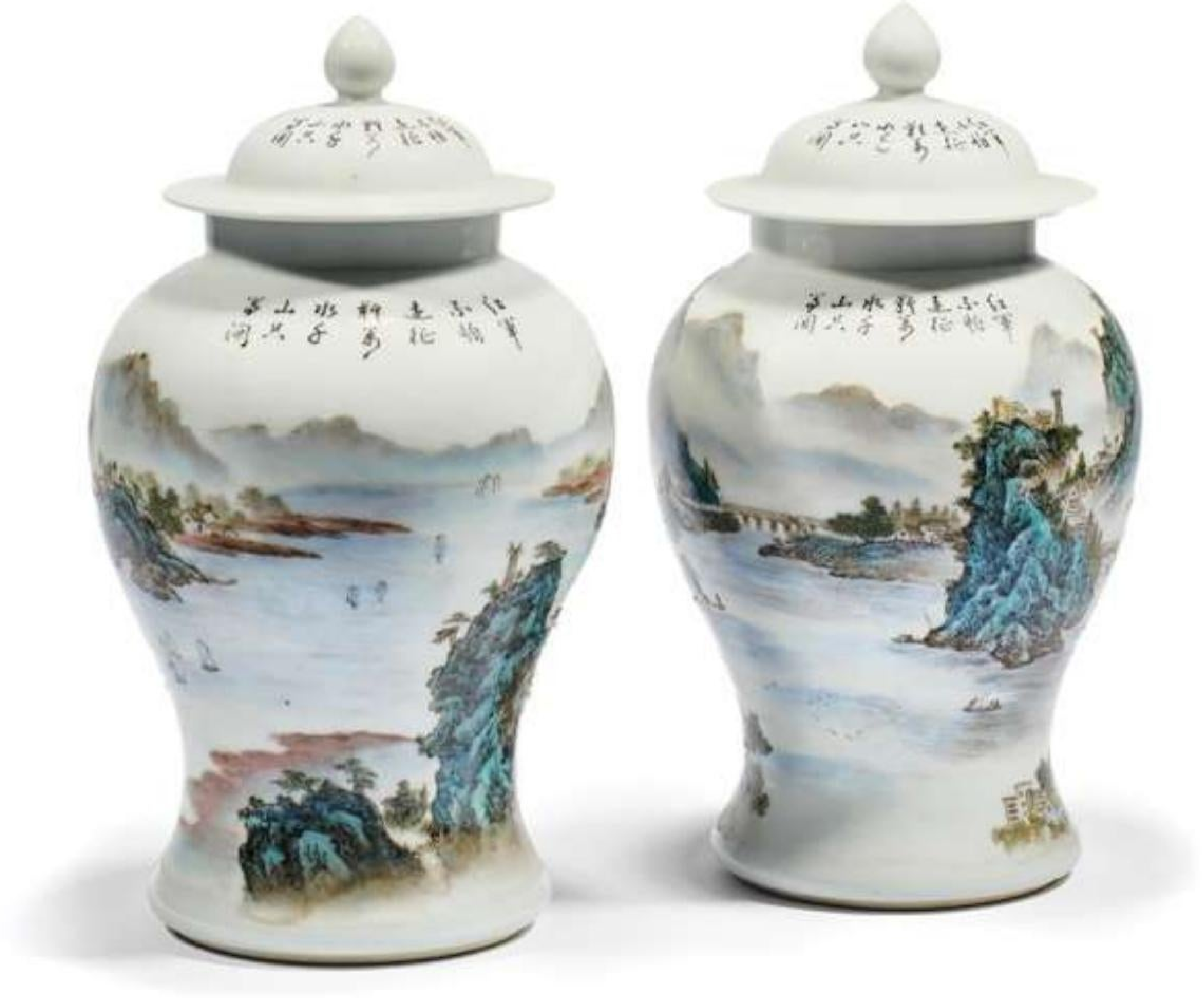
### 120

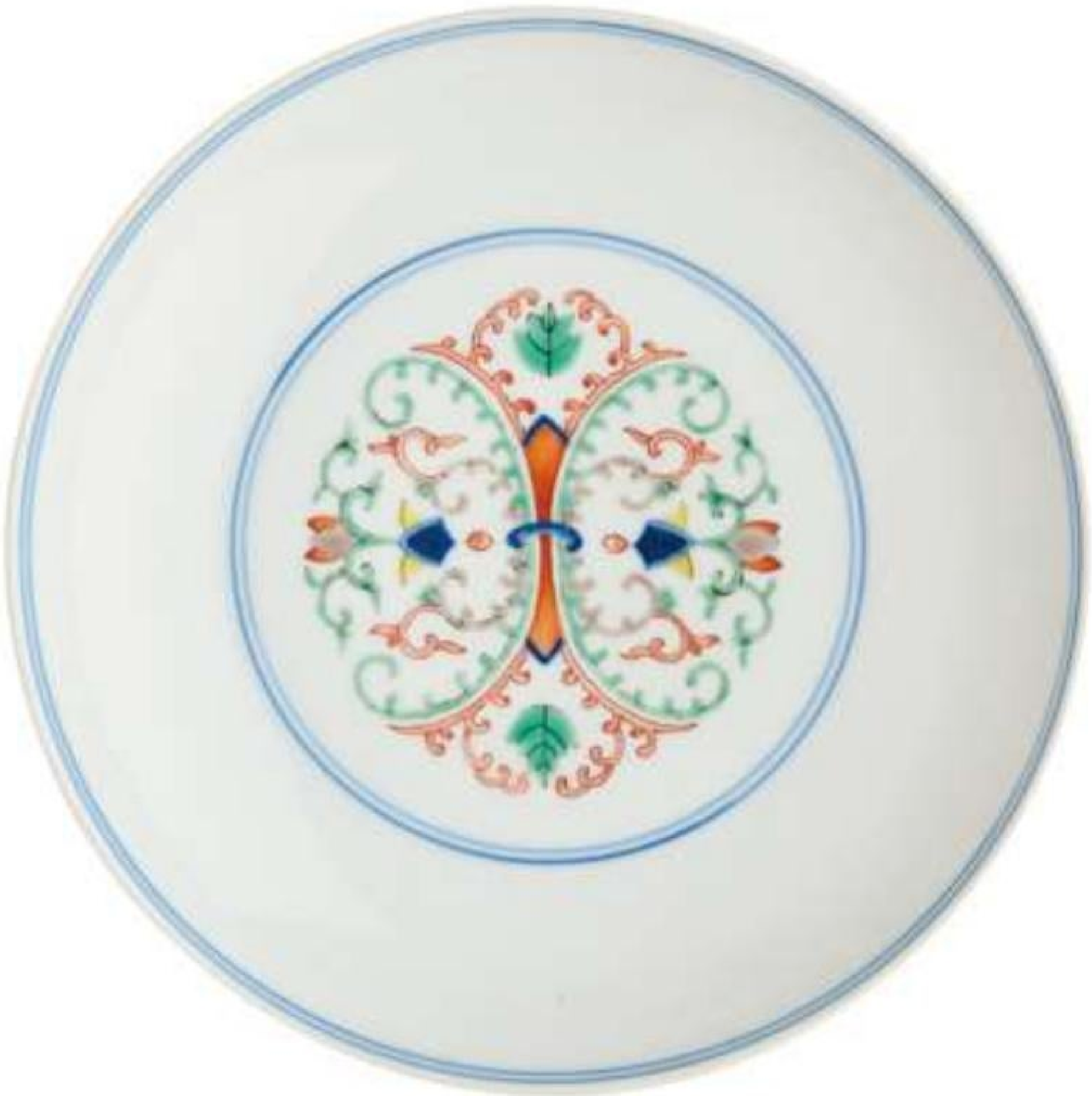
## A PAIR OF CHINESE FAMILLE-ROSE BALUSTER VASES, 20TH CENTURY

each baluster body rising from a spreading recessed base to a short straight neck, finely enamelled around the exterior with a river landscape and divided by a poetic inscription, the domed cover similarly painted, the base with *China, Jingdezhen* five-character mark to base, 28.5cm high

**£200-300**

粉彩棒槌瓶一对，20世纪





### 121

## A CHINESE DOUCAI DISH

the rounded sides rising from a short tapering foot, enamelled to the interior with a medallion enclosing geometric leafy scrolling lotus, the reverse similarly decorated, the base with apocryphal Qianlong six-character seal mark in underglaze blue, 20.7cm diameter

**£200-300**

斗彩盘

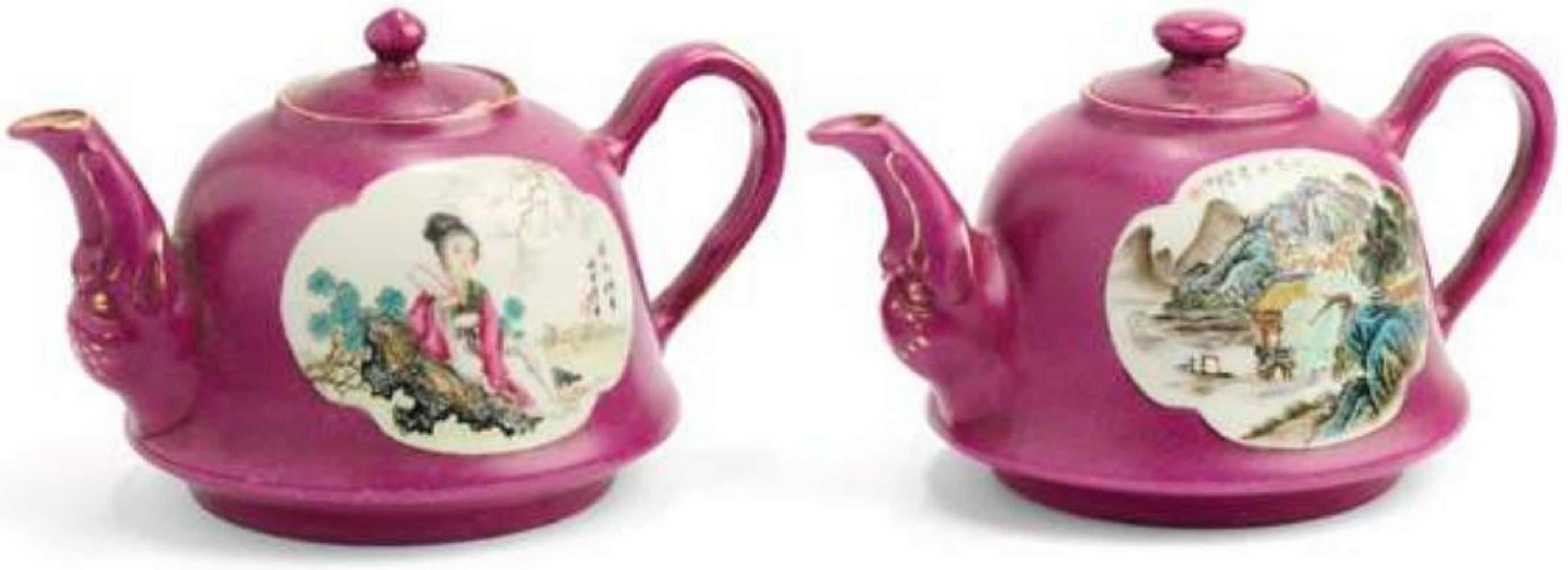
### 122

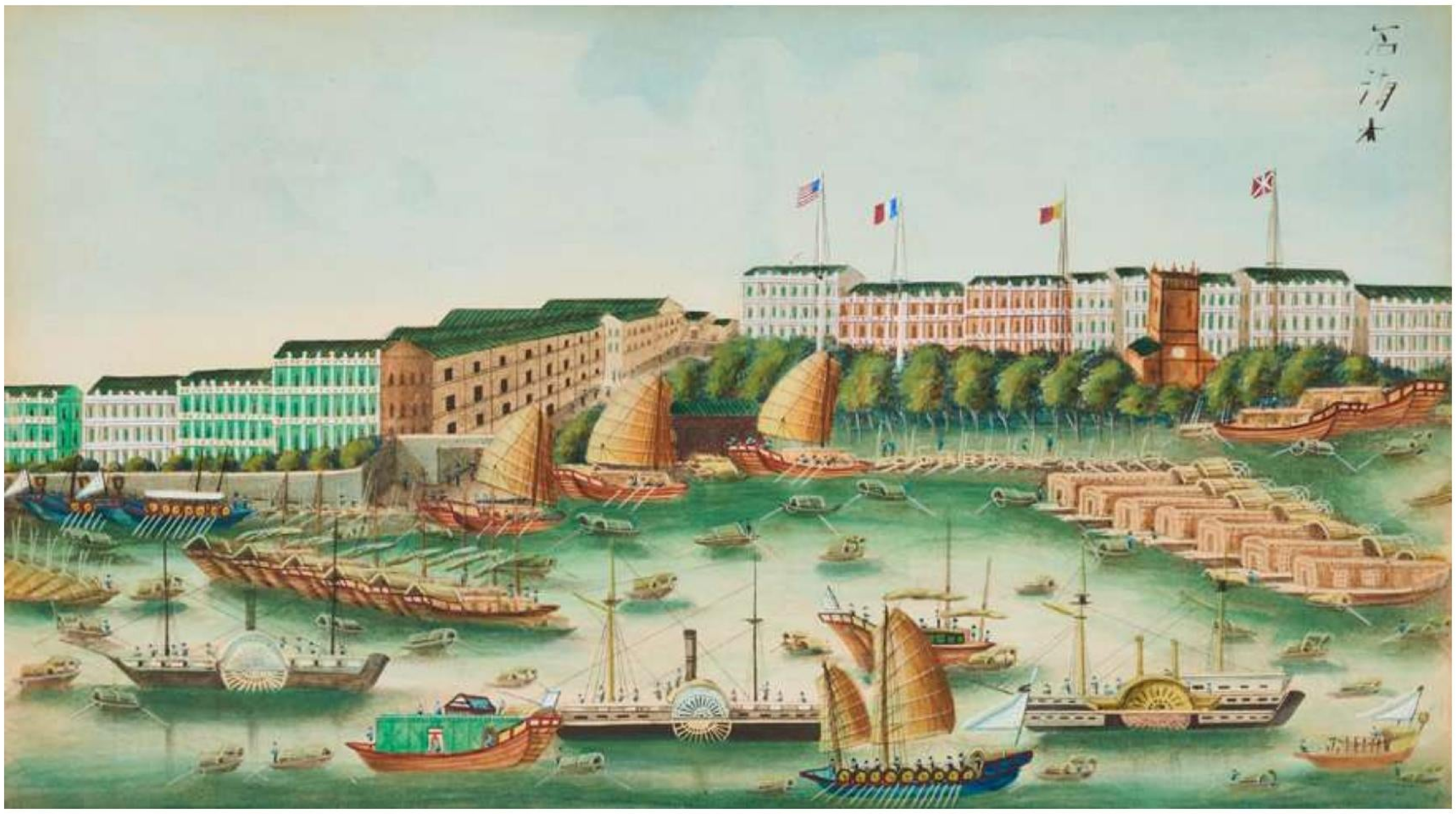
## A PAIR OF CHINESE FAMILLE-ROSE TEAPOTS AND COVERS, EARLY 20TH CENTURY

each of bell shape, set to one side with a loop handle and to the other with a short curved spout moulded with an animal mask, one enamelled with quatrefoil panels enclosing a beautiful maiden, the other with landscapes, all reserved on a rich puce ground, the domed cover with lotus bud finial, the base with six-character *Jiangxi Province Fine China Manufacturing Company* in iron red, 15.5cm wide

**£200-400**

粉彩茶壶及盖，20世纪早期





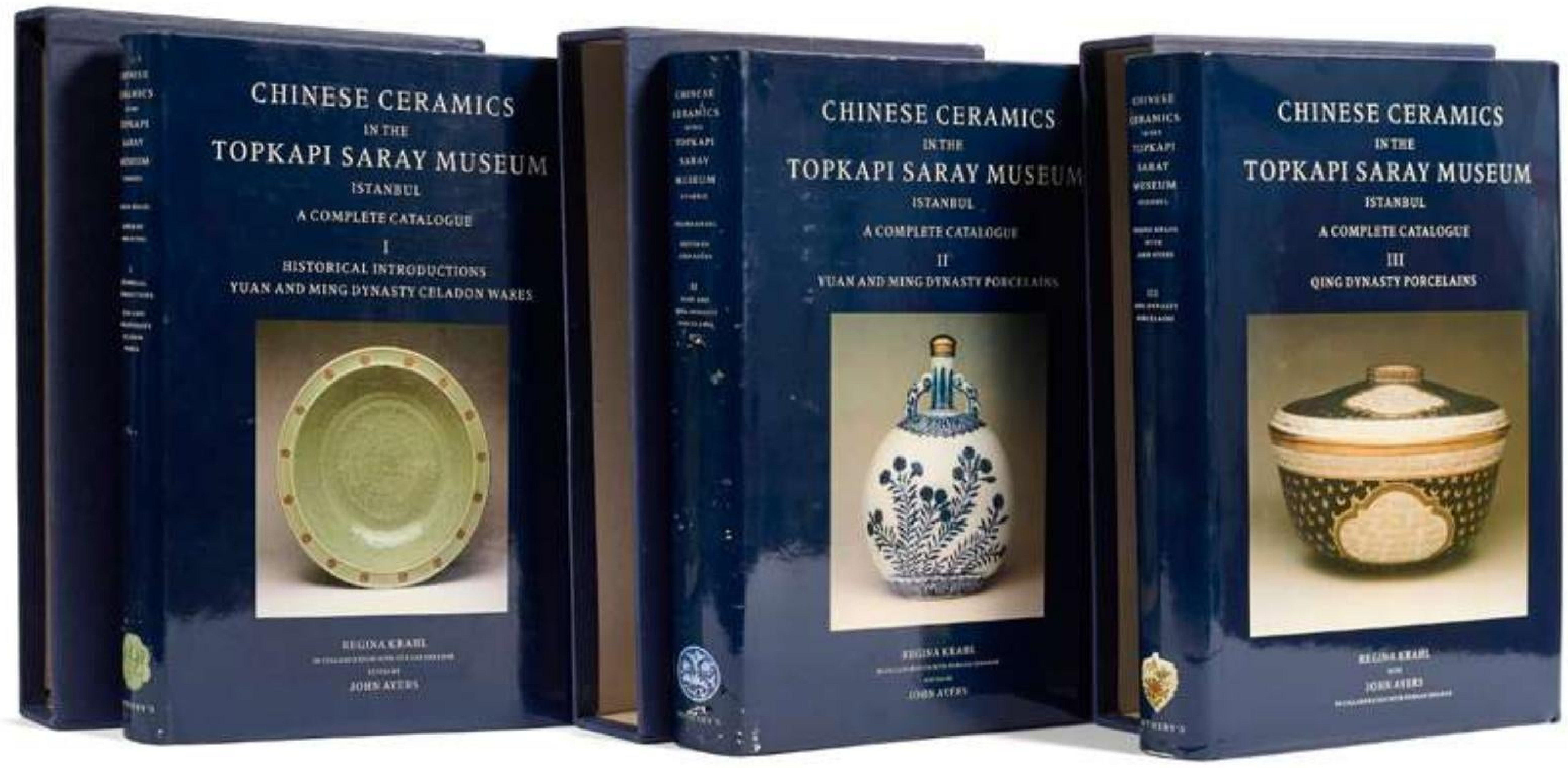
**123**

## CHINESE SCHOOL, ‘HONGS AT CANTON’, 19TH CENTURY

ink and colour on paper, depicting a bustling port scene of junks and paddle-steamers in Canton, framed and glazed, image size 15 by 26cm

**£300-500**

中国画院画作《广州十三行图》，19世纪


CHINESE CERAMICS IN THE TOPKAPI SARAY MUSEUM ISTANBUL A COMPLETE CATALOGUE I HISTORICAL INTRODUCTIONS YUAN AND MING DYNASTY CELADON WARES
REGINA KRAHL
JOHN AYERS
CHINESE CERAMICS IN THE TOPKAPI SARAY MUSEUM ISTANBUL A COMPLETE CATALOGUE II YUAN AND MING DYNASTY PORCELAINS
REGINA KRAHL
JOHN AYERS
CHINESE CERAMICS IN THE TOPKAPI SARAY MUSEUM ISTANBUL A COMPLETE CATALOGUE III QING DYNASTY PORCELAINS
REGINA KRAHL
JOHN AYERS

**124**

## CHINESE CERAMICS IN THE TOPKAPI SARAY MUSEUM: A COMPLETE CATALOGUE

by Krahl, Regina in collaboration with Erbahar, Nurdan; edited by Ayers, John, three volumes, each with dust jacket and case, Sotheby’s Publications, 1986

**£1,000-1,500**

图录：《托普卡帕宫中国陶瓷全集》

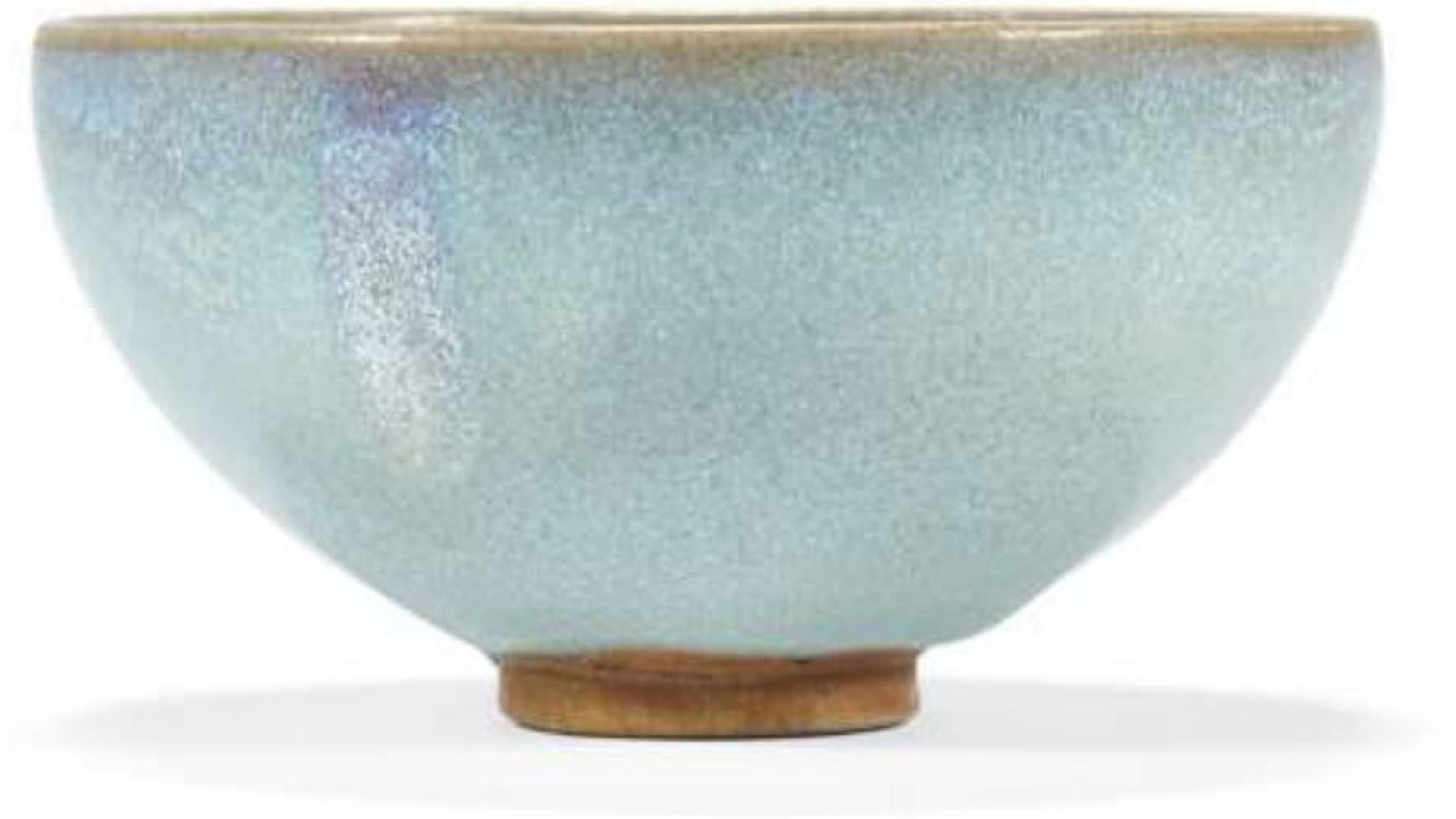
**125**

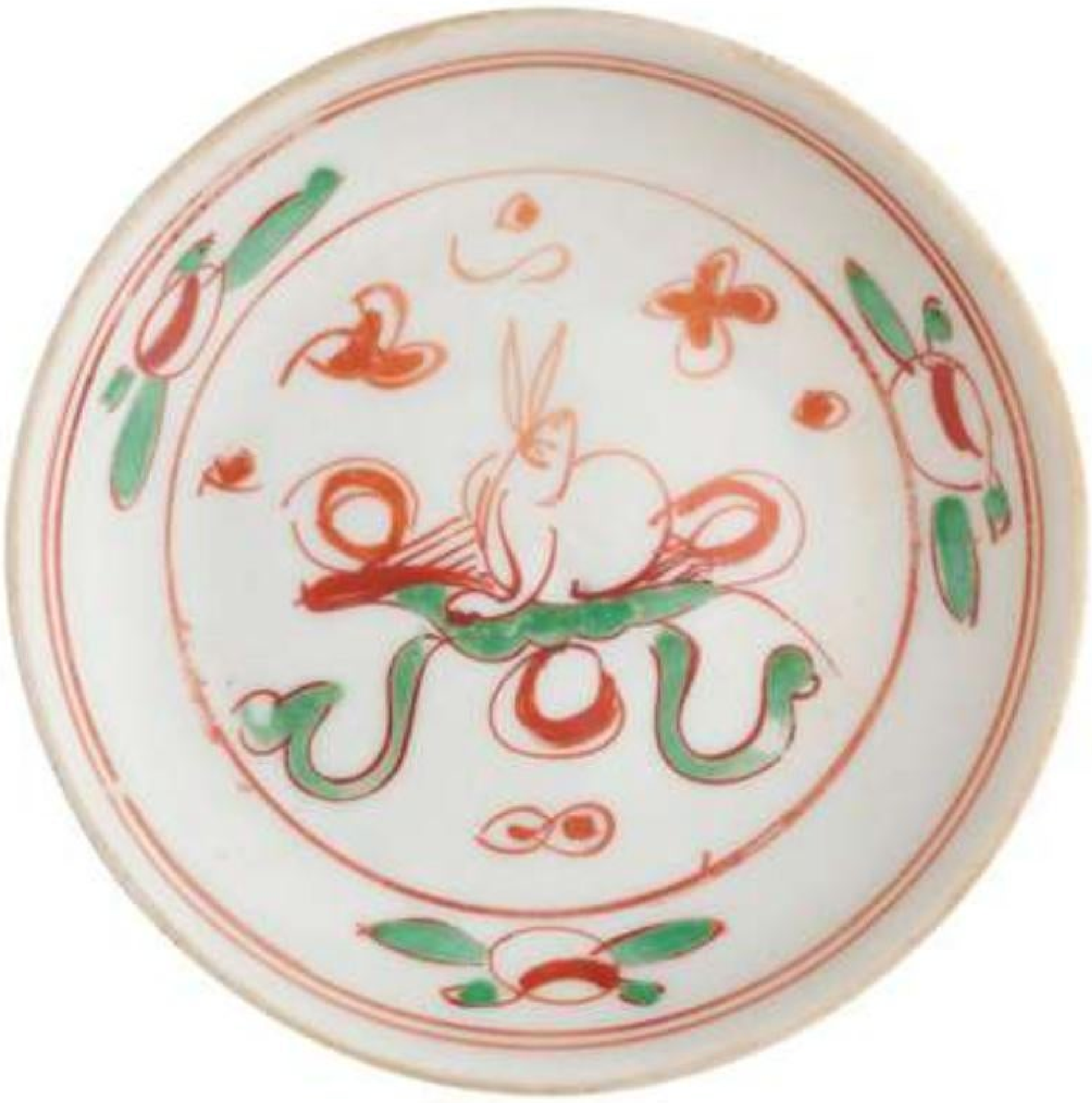
## A CHINESE JUN BOWL, YUAN/EARLY MING DYNASTY, 14TH CENTURY

the deep rounded sides rising from a short narrow foot to a slightly incurved rim, covered overall in a lavender-blue glaze thinning to a buff colour at the rim, the footring unglazed, 13cm diameter

**£500-700**

元至明早期：钧窑碗，14世纪





**126**

## A CHINESE EXPORT POLYCHROME DISH FOR THE JAPANESE MARKET, LATE MING DYNASTY, 17TH CENTURY

the shallow rounded sides rising from a short tapering, freely painted in red and green to the interior with a medallion enclosing a seated hare, all within a stylised floret band at the well, 10cm diameter

**£200-300**

明晚期：日本市场专供外销五彩盘，17世纪

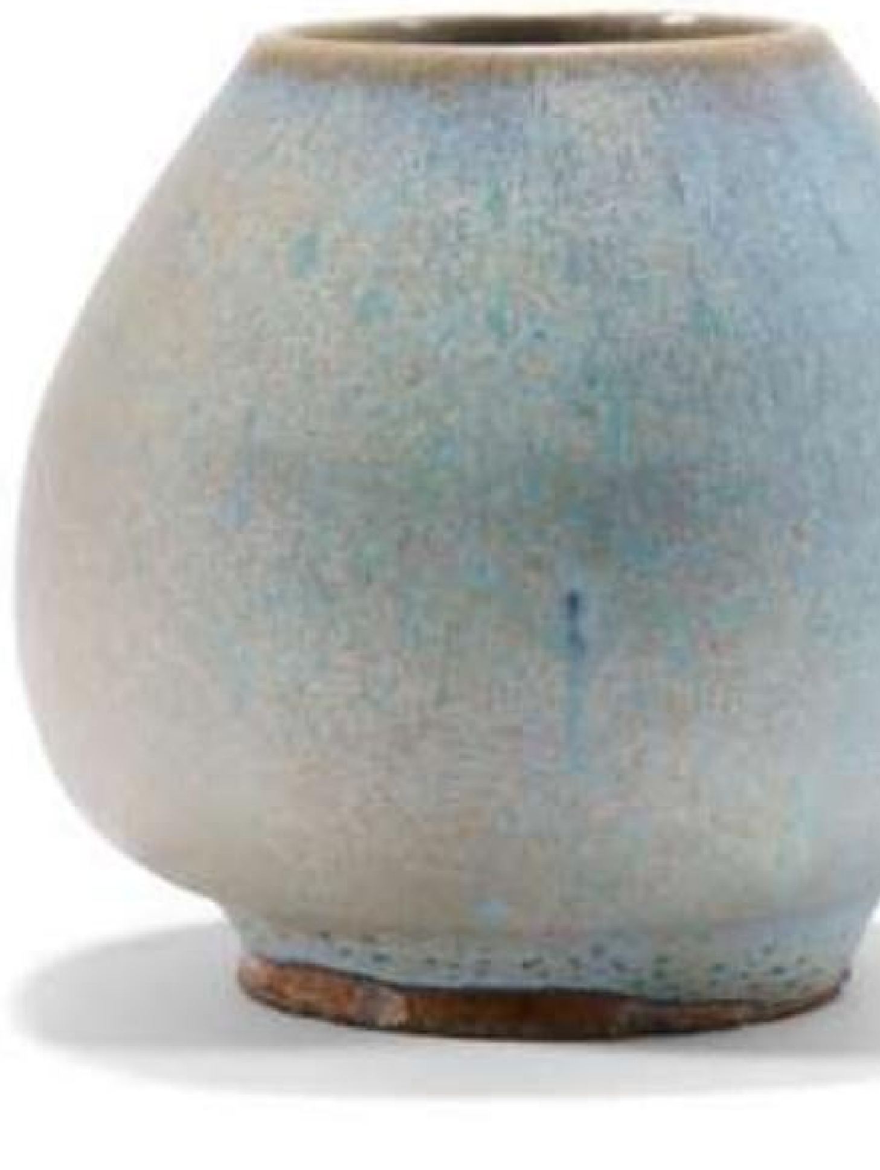
**127**

## A CHINESE JUN 'LOTUS' WATERPOT, YUAN DYNASTY (1279-1368)

the lotus-bud shaped body rising from a short spreading foot, covered overall with a pale lavender-blue glaze thinning to a buff tone at the rim, 9cm high

**£300-500**

元：钧窑莲花式水盂（1279-1368）



## 128

### A CHINESE SANDSTONE HEAD OF A LUOHAN, MING DYNASTY (1368-1644)

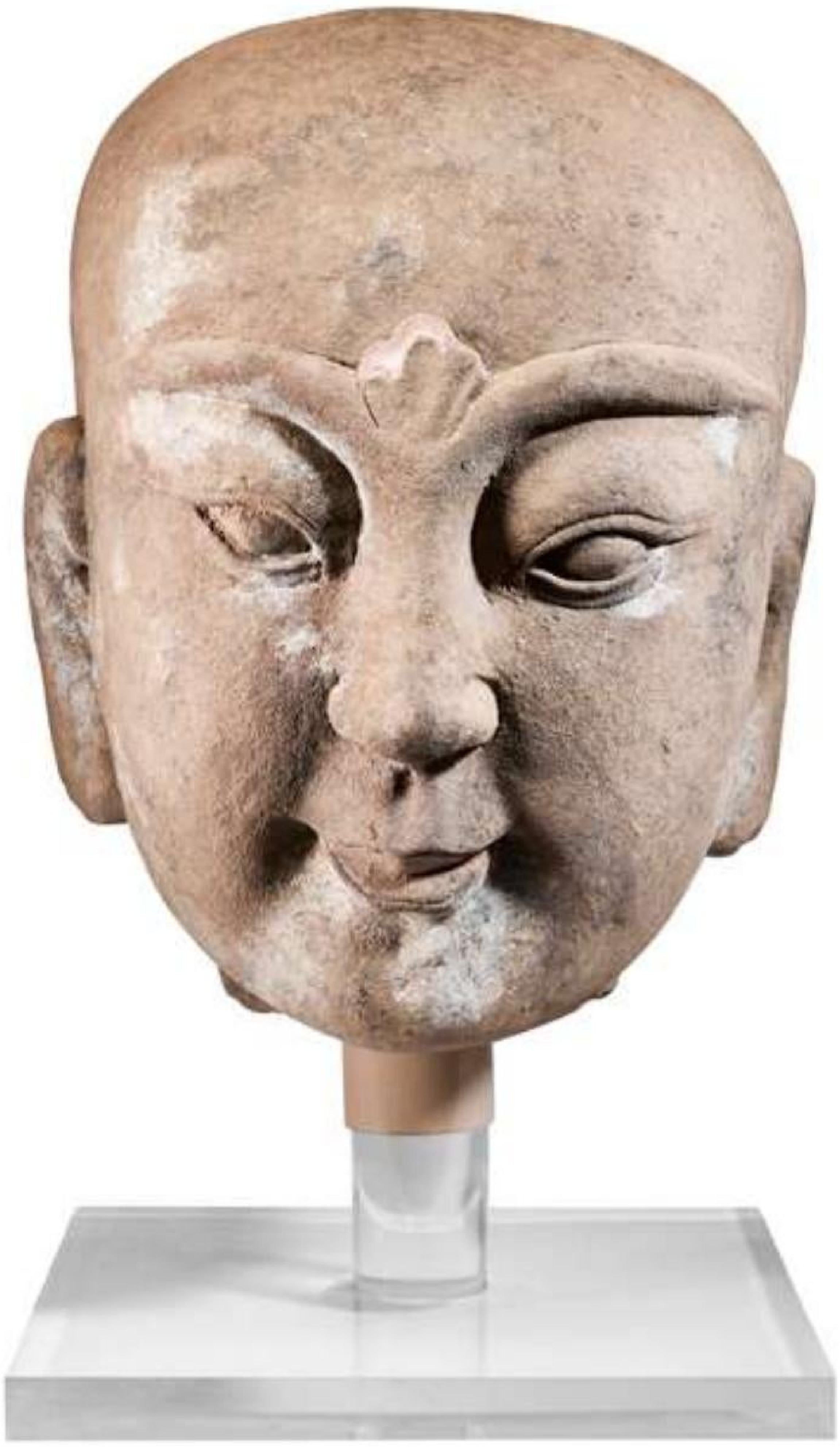
the stone of pinkish-buff colour, the bare head carved with high arched brows, over almond-shaped eyes, extending to an aquiline nose and above the pursed mouth, all flanked by a pair of long pendulous ears, Perspex stand, the head 31cm high

Provenance: Acquired from Zenith Oriental Art, Maastricht, 2010.

**£600-800**

OFFERED WITHOUT RESERVE

明：沙岩罗汉头像（1368-1644）



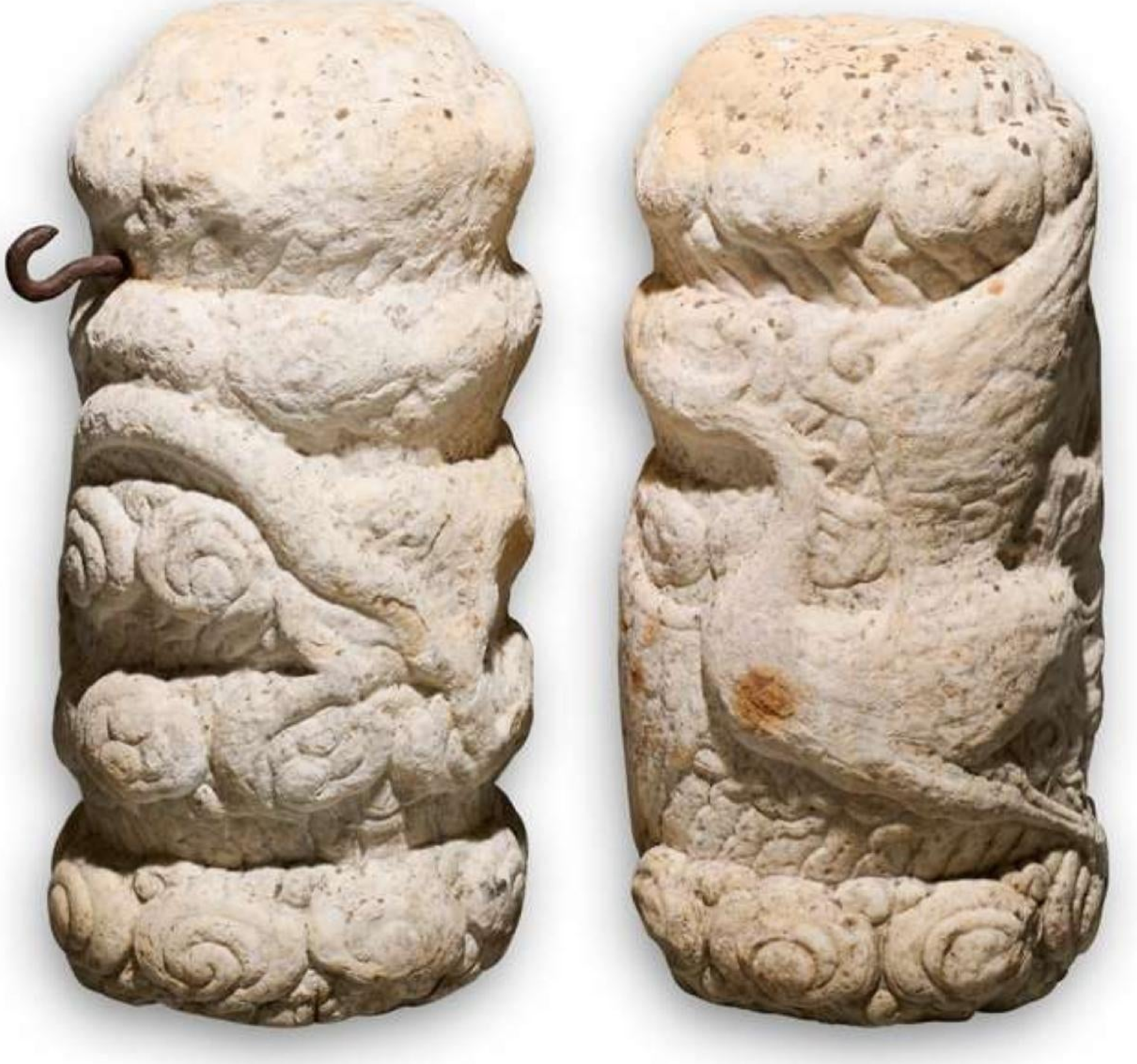
## 129

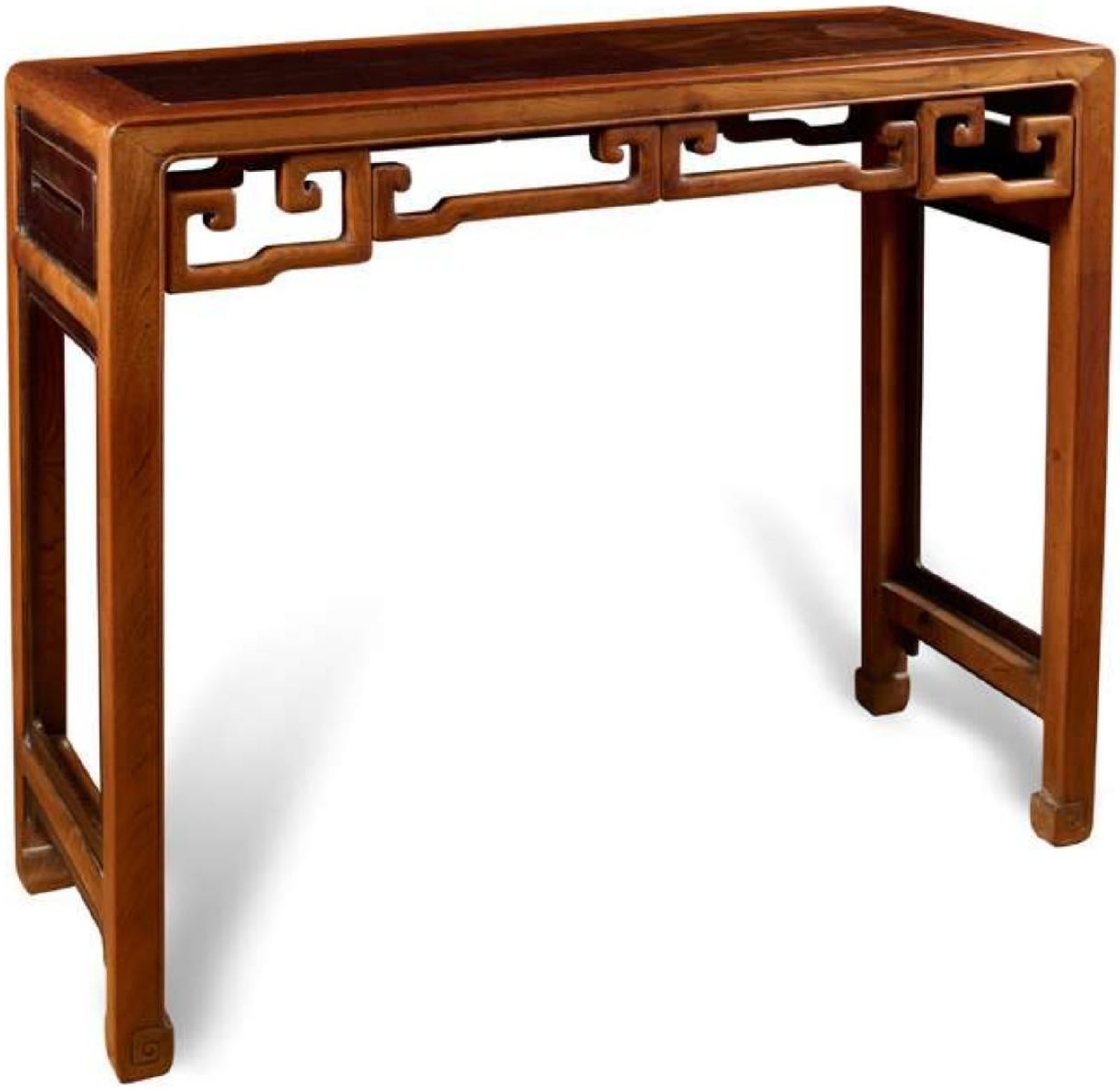
### A RARE PAIR OF CHINESE WHITE MARBLE TERMINALS, MING DYNASTY (1368-1644)

each of cylindrical form, one carved in medium relief with a scaly dragon, the other a phoenix, 50cm high

**£600-800**

明：罕见汉白玉圆柱形龙凤浮雕构件一对（1368-1644）





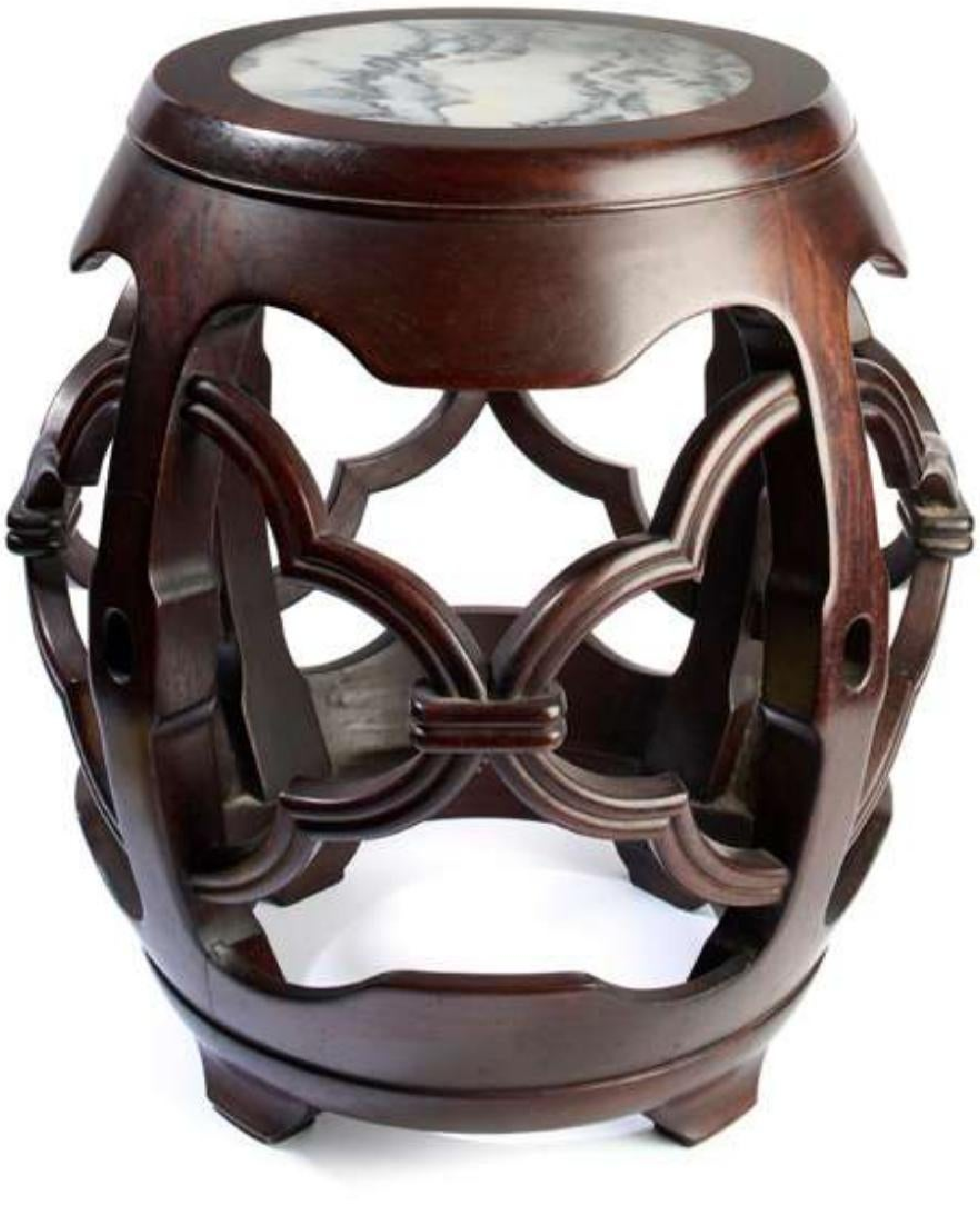
## 130

## A CHINESE RECTANGULAR TABLE

the rectangular top with contrasting dark wood floating panel, supported on square section legs terminating in hoof feet and joined to the front and back by 'C' scroll stretchers, each end with a straight stretcher and inset with contrasting dark wood aprons, 103 by 39 by 85cm

**£300-500**

长方形中式桌



## 131

## A CHINESE MARBLE-INSET HONGMU BARREL-FORM DRUM STOOL, QING DYNASTY, 19TH CENTURY

the marble top set within a rounded frame with beaded edge, above shaped aprons repeated at the base, the four outward-curved legs framing conjoined scrollwork, the whole raised on short tabs, 55cm high

**£800-1,200**

清：红木镶大理石鼓墩，19世纪

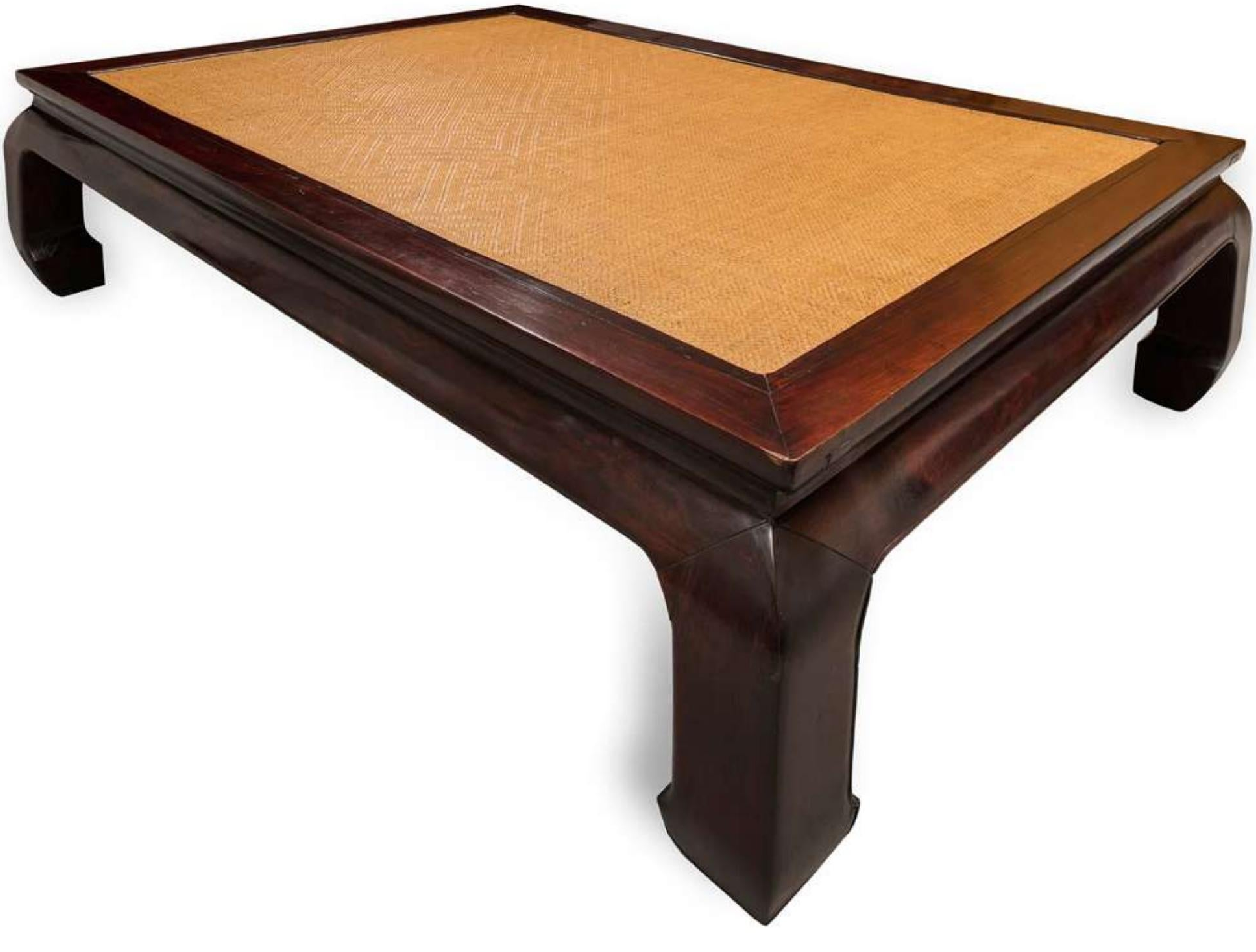
## 132

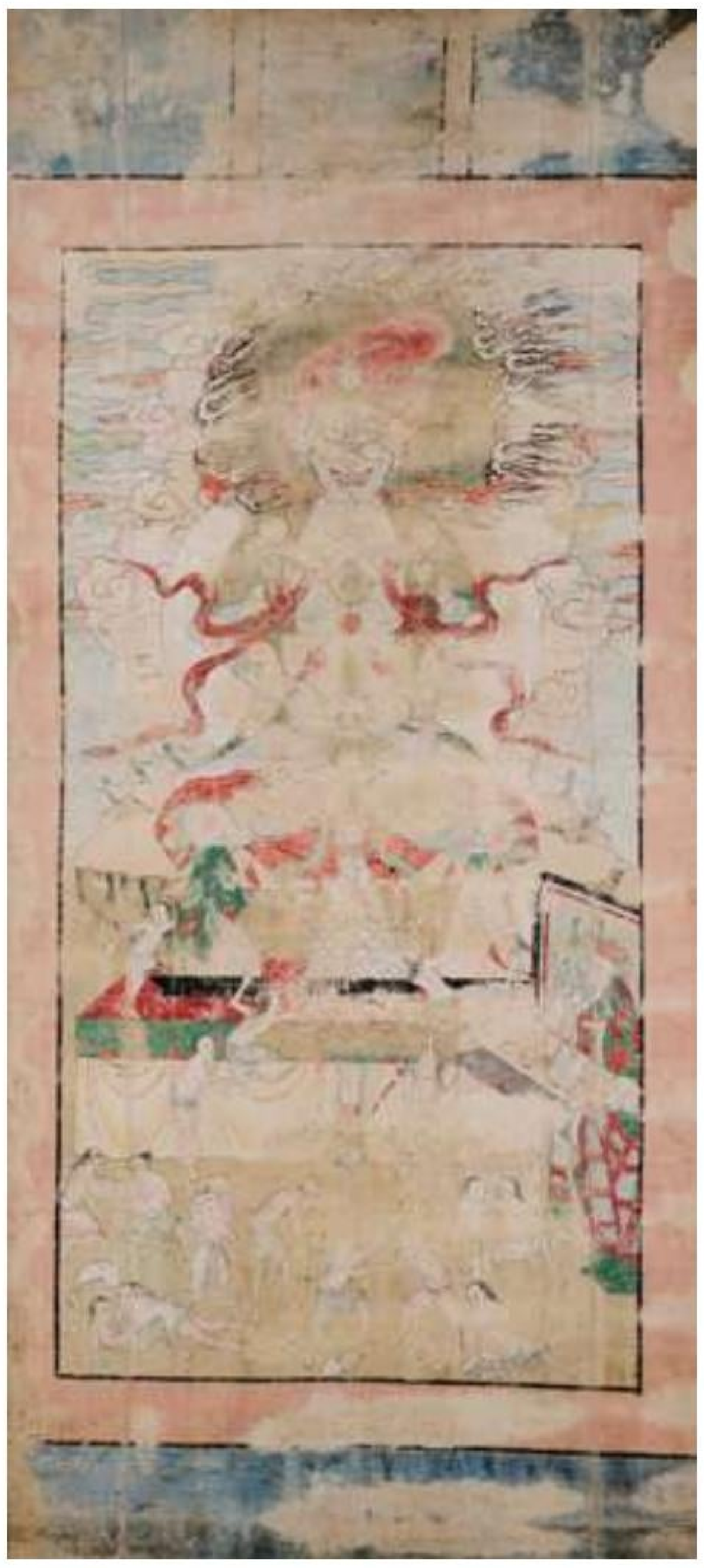
## A CHINESE MING-STYLE HONGMU WAISTED BED, QING DYNASTY, 18TH CENTURY

with rectangular frame enclosing the hard mat seat above a high waist and plain straight apron, all supported on sturdy legs of square section terminating in hoof feet, 55 high by 230 wide by 162cm deep

**£1,000-2,000**

清：仿明红木腰床塌，18世纪





## 133

### CHINESE SCHOOL, INK AND COLOUR ON FABRIC, MING DYNASTY (1368-1644)

depicting a seated demonic figure amongst cloud and fire scrolls, 167 by 77cm, framed and glazed

Provenance: Christie's South Kensington, 12 May 2005, lot 150.

**£100-150**

OFFERED WITHOUT RESERVE

明：中国画院画作，设色布面人物图（1368-1644）

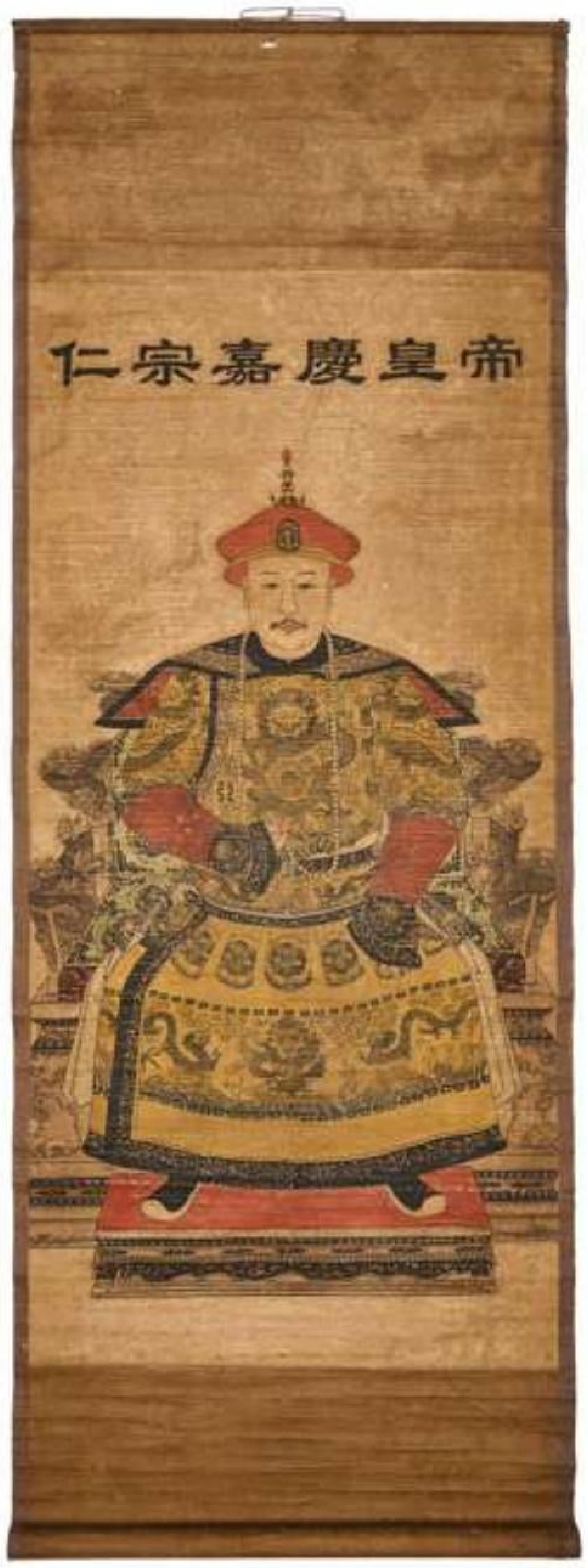
## 134

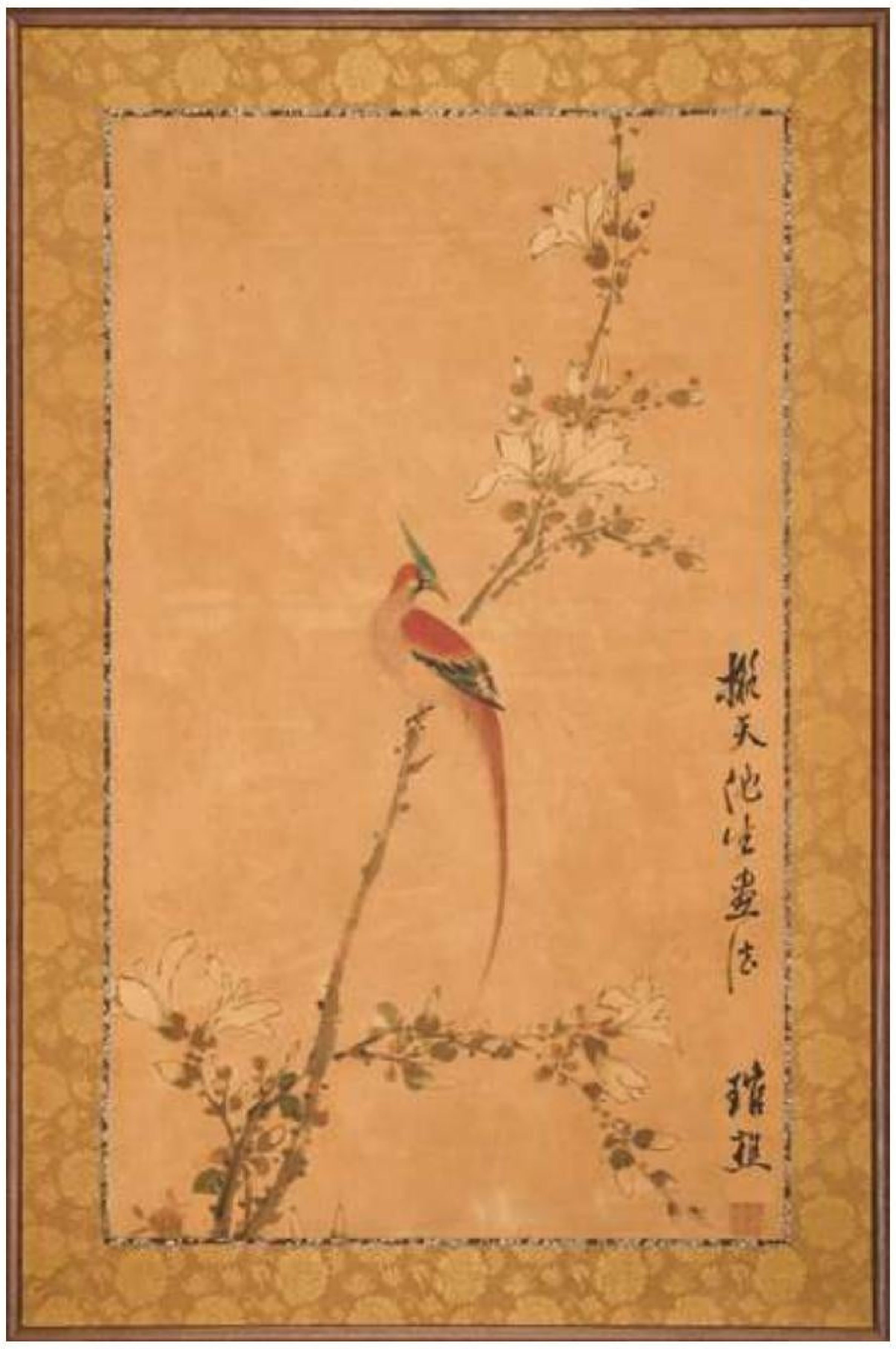
### CHINESE SCHOOL, ANCESTOR PORTRAIT

ink and colour on paper, depicting the Jiaqing Emperor, mounted as a hanging scroll, 170 by 59cm

**£80-120**

中国画院画作《祖先像》





## 135

### CHINESE SCHOOL, A CRESTED LONG-TAILED BIRD, QING DYNASTY, 19TH CENTURY

ink and colour on paper, framed, image size 76 by 45cm

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS

**£150-250**

清：中国画院画作《长尾冠鸟图》，19世纪

**136**

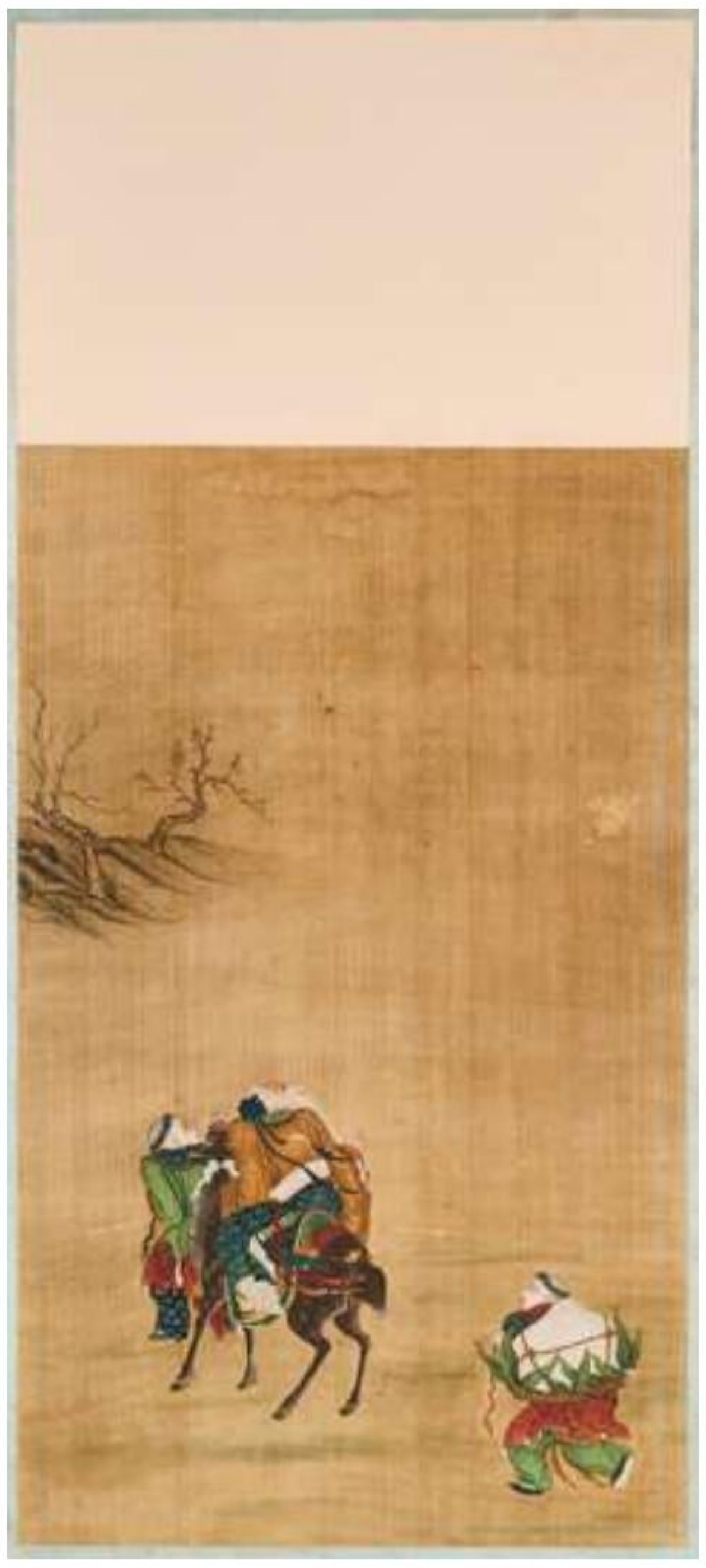
## CHINESE SCHOOL, SHOU LAO, QING DYNASTY, 19TH CENTURY

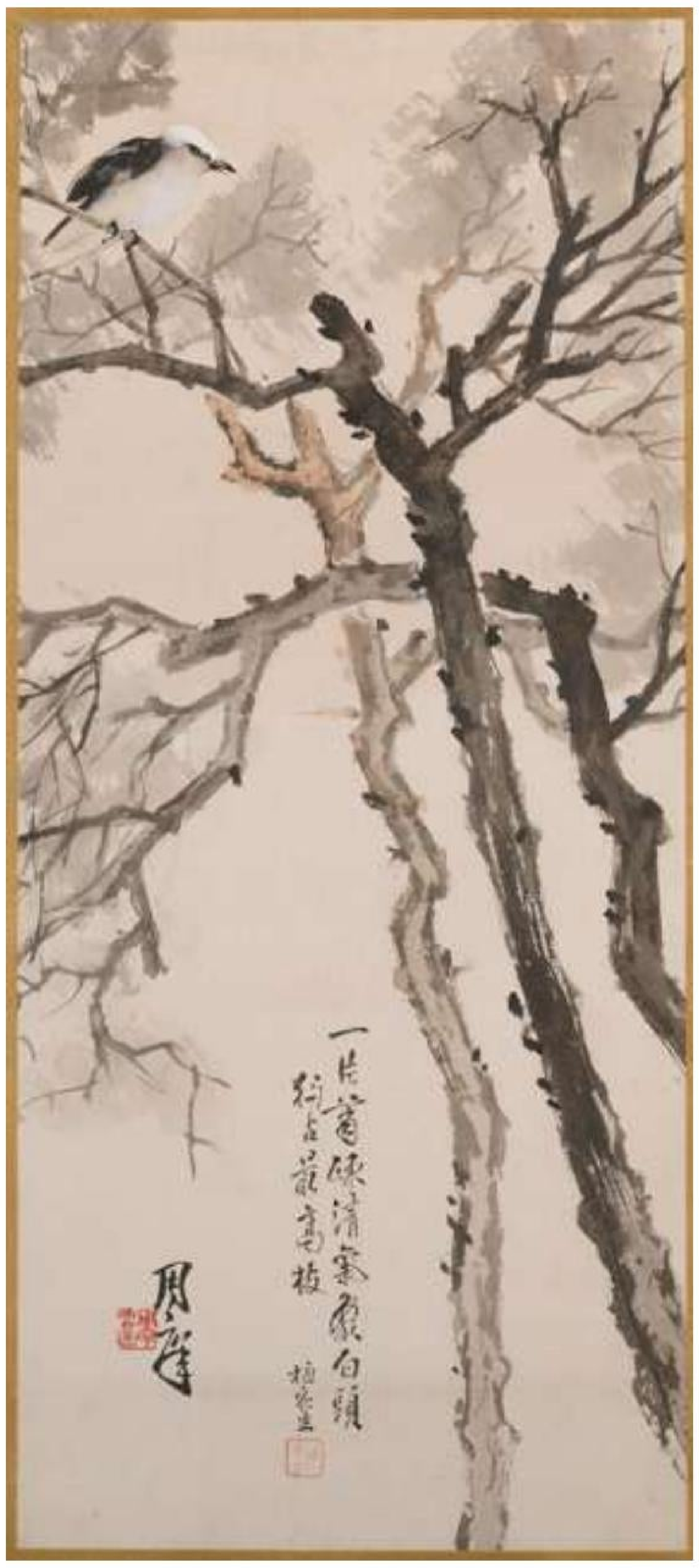
ink and colour on silk, depicting the God of Longevity riding a deer being led by an attendant while another attendant carries a giant peach, image size 66 by 40cm, framed and glazed

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS

**£200-300**

清：中国画院画作《寿老像》，19世纪





**137**

## CHINESE SCHOOL, 'BIRD PERCHED ON A TREE'

ink and colour on paper, two-line calligraphic inscription, signed and with a seal of the artist, framed and glazed, image size 65 by 28cm

**£100-200**

中国画院画作《鸟栖枝头》

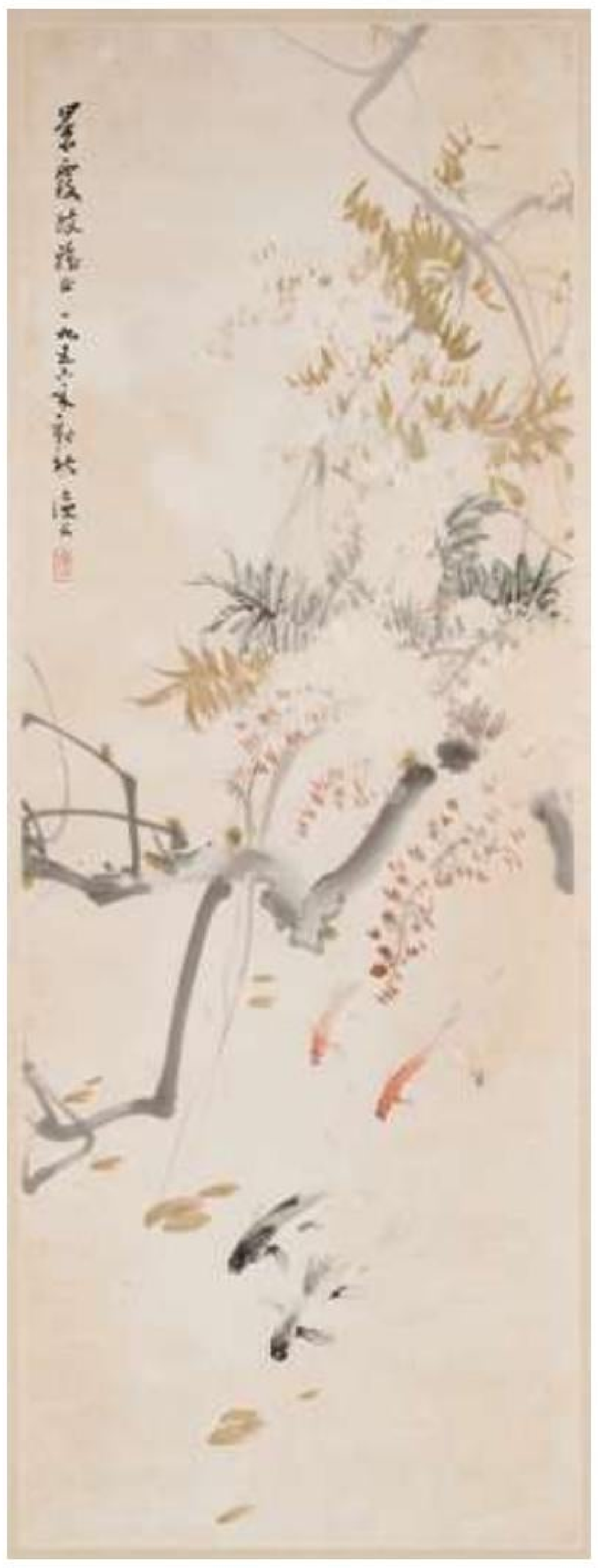
**138**

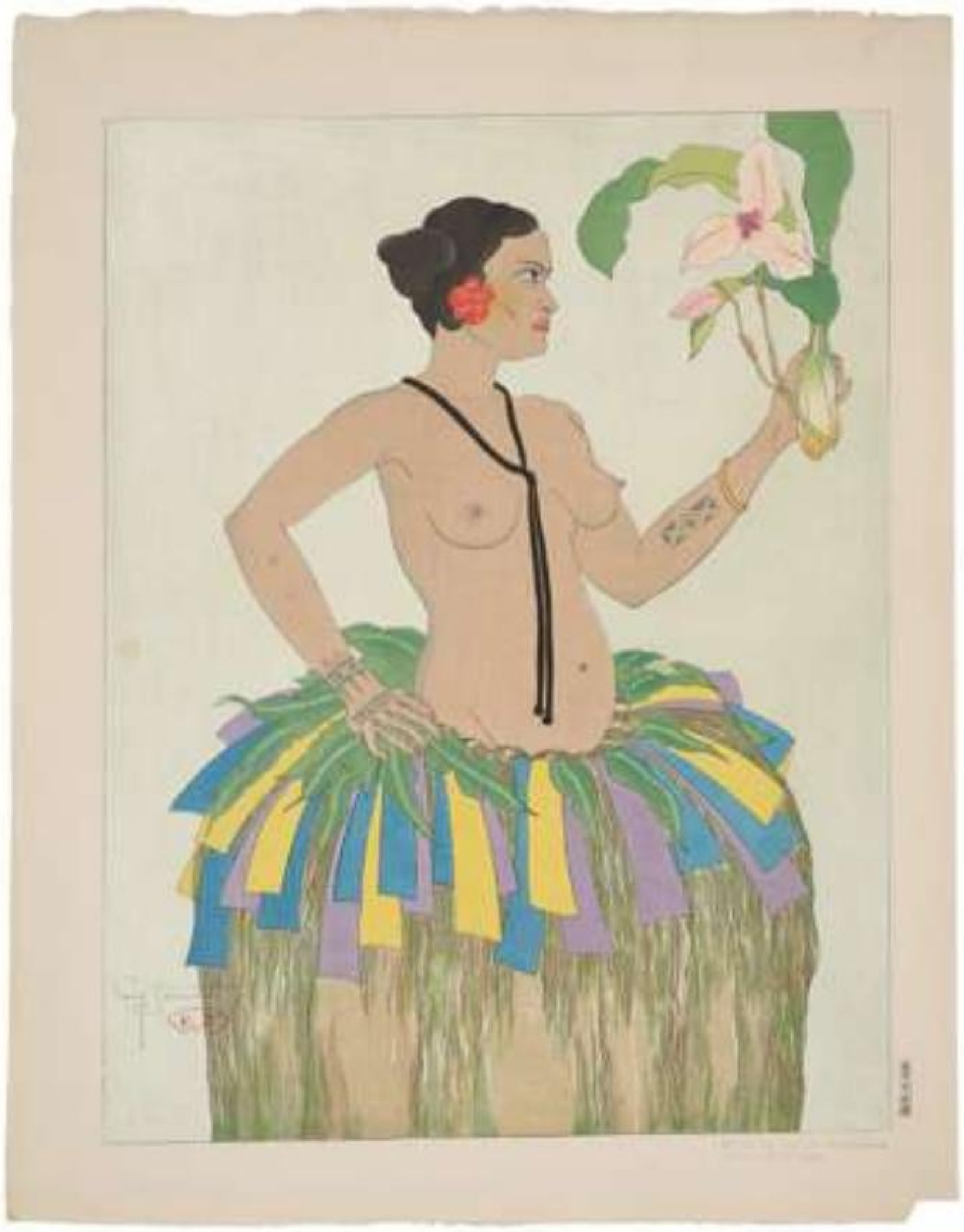
## CHINESE SCHOOL, A FISH SWIMMING BENEATH A LEAFY BOUGH, DATED 1956

ink and colour on paper, 104 by 38cm, framed and glazed

**£600-800**

中国画院画作《荷下游鱼图》，1956年作





### 139

## PAUL JACOULET (1896-1960), A WOODBLOCK PRINT, SHOWA PERIOD, 20TH CENTURY

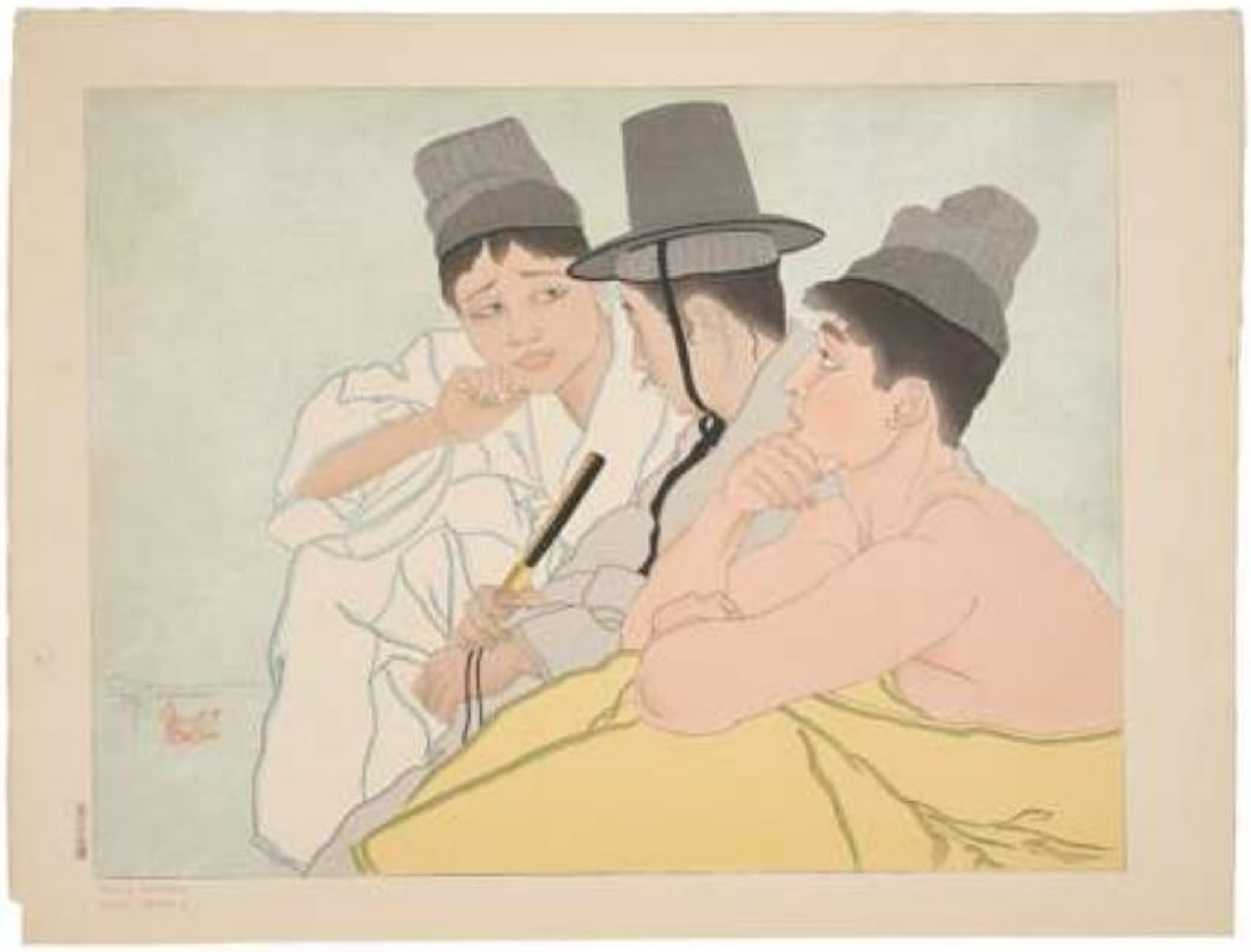
*Belle de Yap et Orchidées, Ouest-Carolines* (Beauty of Yap and Orchids, West Carolinas), silver mica ground, artist's fan-shaped seal *Jaku-rei*, printed title in the lower right margin, the reverse with red limited edition seal *Hyakugoju mai zeppan, dai hyakukyu ban* (limited edition of 150, number 109), 36.5 by 46.5cm

Provenance: Property from an American Private Collection.

Footnote: Paul Jacoulet was born in Paris in 1896 and lived in Japan for most of his life. His creative period was from 1939 to 1960. He is considered one of the few western artists to have mastered the art of woodblock printing sufficiently to be recognized in Japan. His works are almost all of people, either portraits or full body images capturing some background details. He has had a number of exhibits in the years since his death including two at the Pacific Asia Museum in Pasadena (1983 and 1990), the Yokohama Art Museum (1996 and 2003), the Riccar Art Museum in Tokyo (1982), and the Isla Center for the Arts on Guam (1992 and 2006).

**£400-600**

昭和：保罗•雅克莱，木版画一件 （1896 – 1960），20世纪



### 140

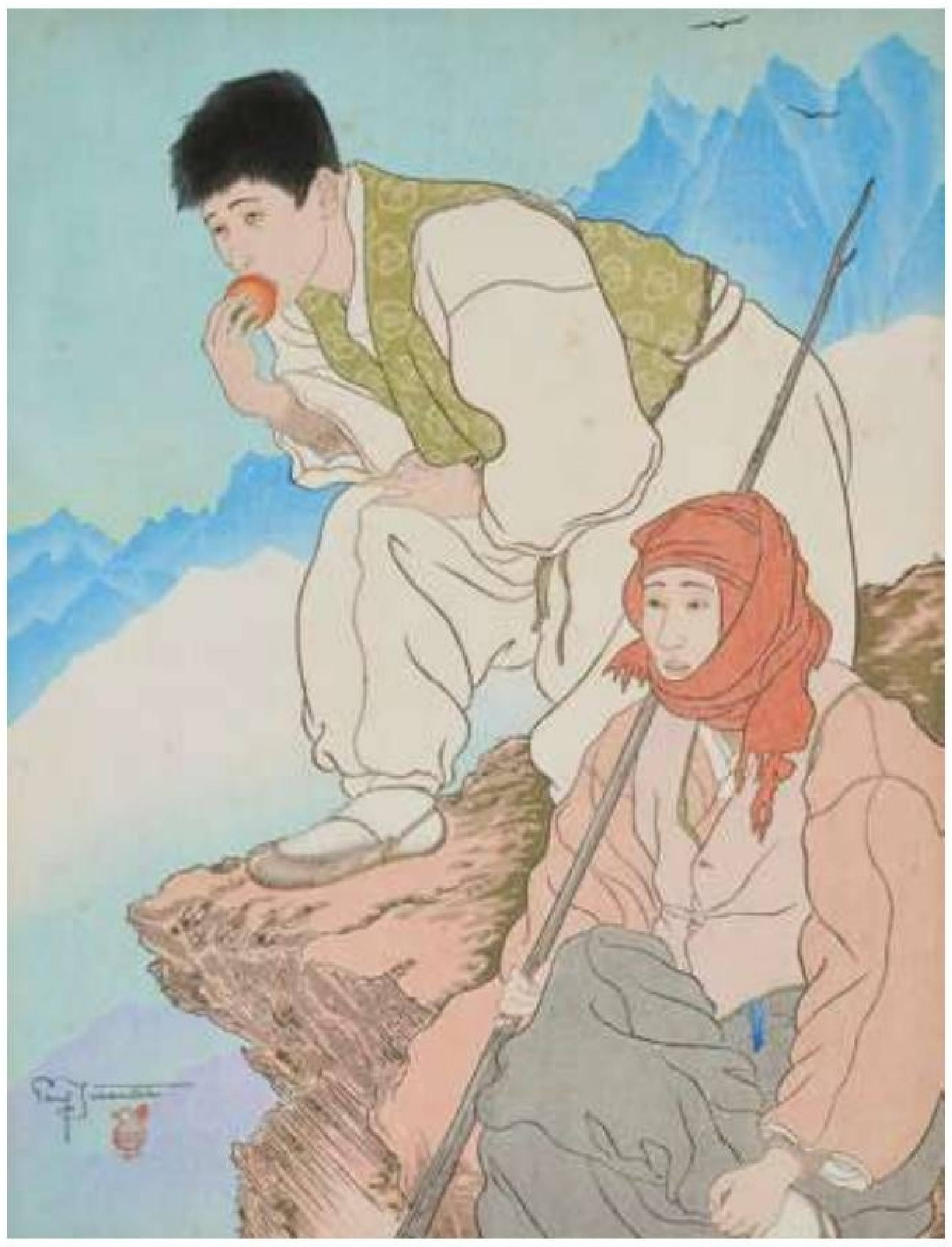
## PAUL JACOULET (1896-1960), A WOODBLOCK PRINT, SHOWA PERIOD, 20TH CENTURY

*Trois Coreens, Seoul Coree* (Three Koreans, Seoul, Korea), artist's mandarin duck-shaped seal *Jaku-rei*, printed title in the lower left margin, the reverse with red limited edition seal *No. 161/350,* 35.5 by 47cm

Provenance: Property from an American Private Collection.

**£400-600**

昭和：保罗•雅克莱，木版画一件 （1896 – 1960），20世纪



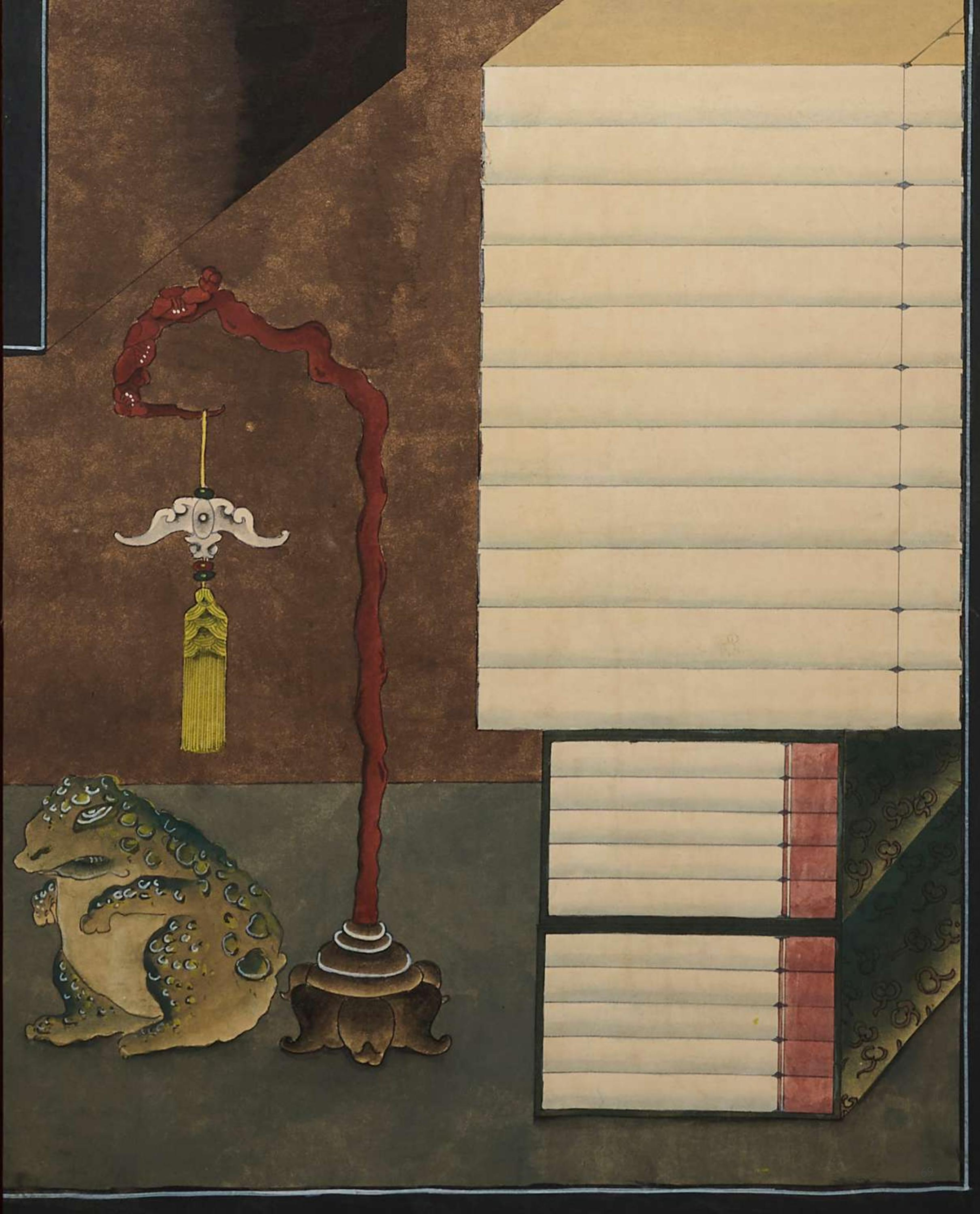
### 141

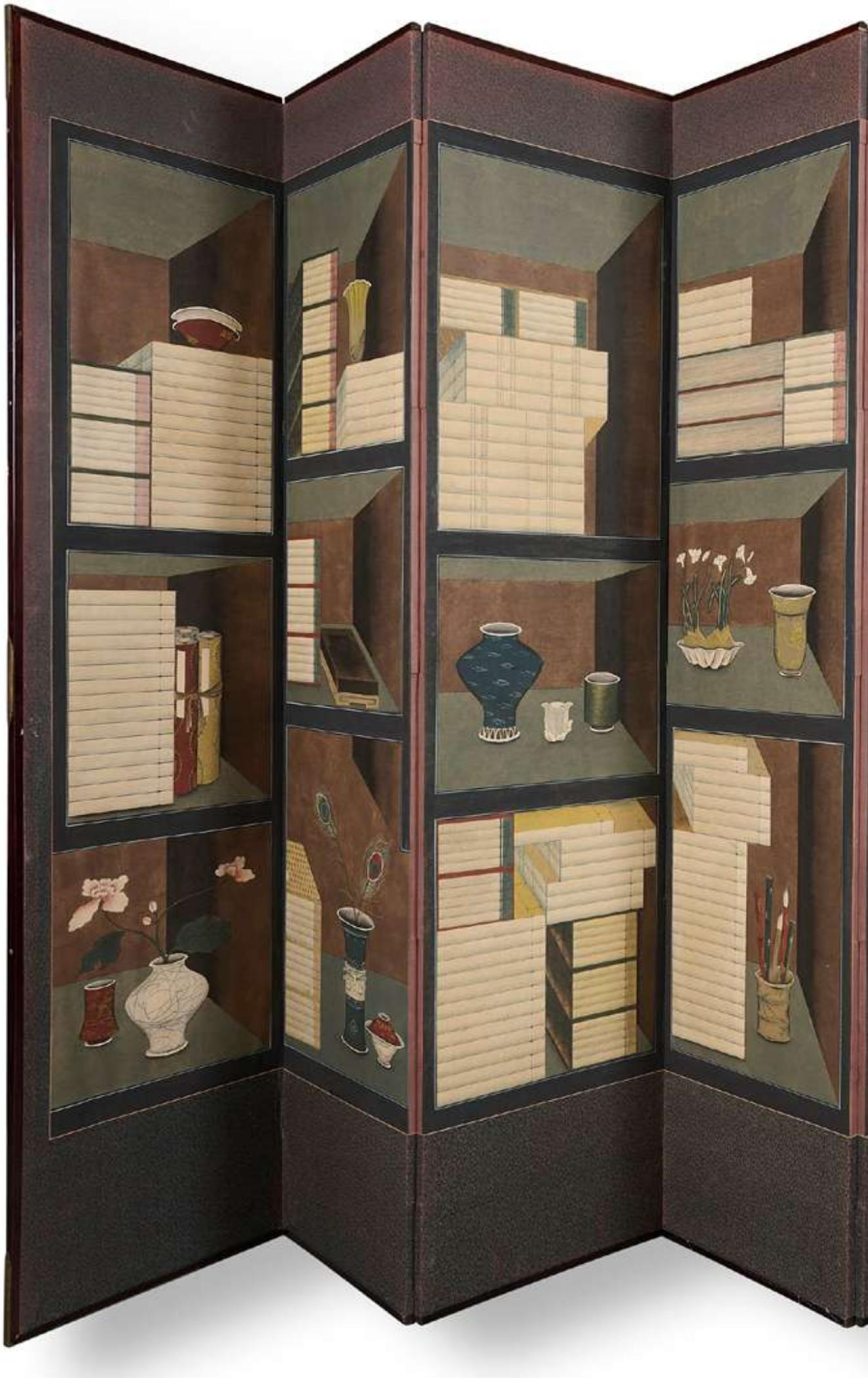
## PAUL JACOULET (1896-1960), A WOODBLOCK PRINT, SHOWA PERIOD, 20TH CENTURY

*'Bergers des Hautes montagnes de corree'* (Mountain Shepherds), 1941, artist's mandarin duck-shaped seal *Jaku-rei*, image size 30 by 39cm, framed and glazed

**£400-600**

昭和：保罗•雅克莱，木版画一件 （1896 – 1960），20世纪





**142**

## A KOREAN CHAEKGEORI EIGHT-FOLD SCREEN WITH HIDDEN ARTIST SEAL, JOSEON DYNASTY, 19TH CENTURY

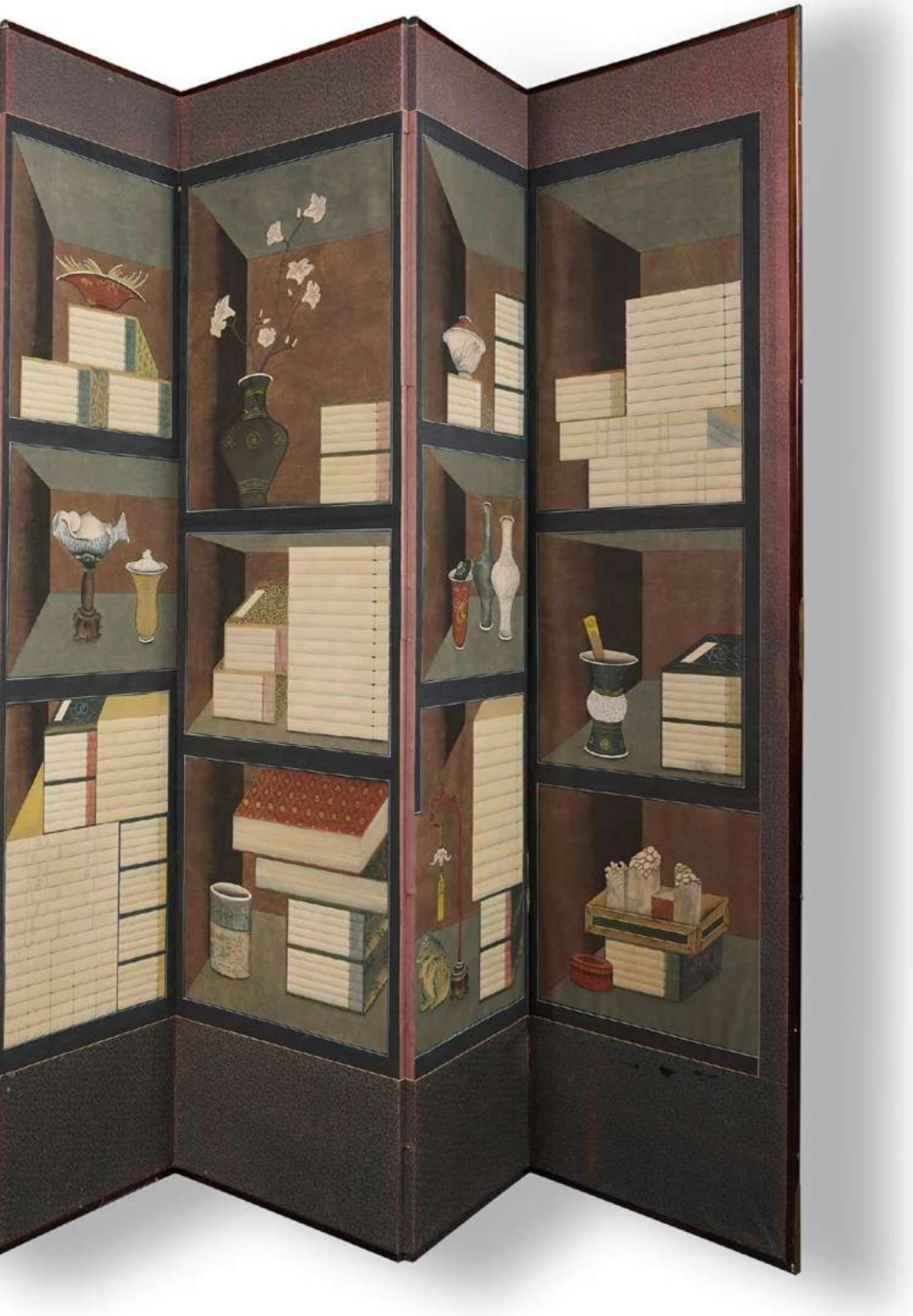
ink and colour on paper, the *trompe l'oeil* painting depicting scholars possessions, including stacks of books and antiquities, each panel 178 by 42.5cm

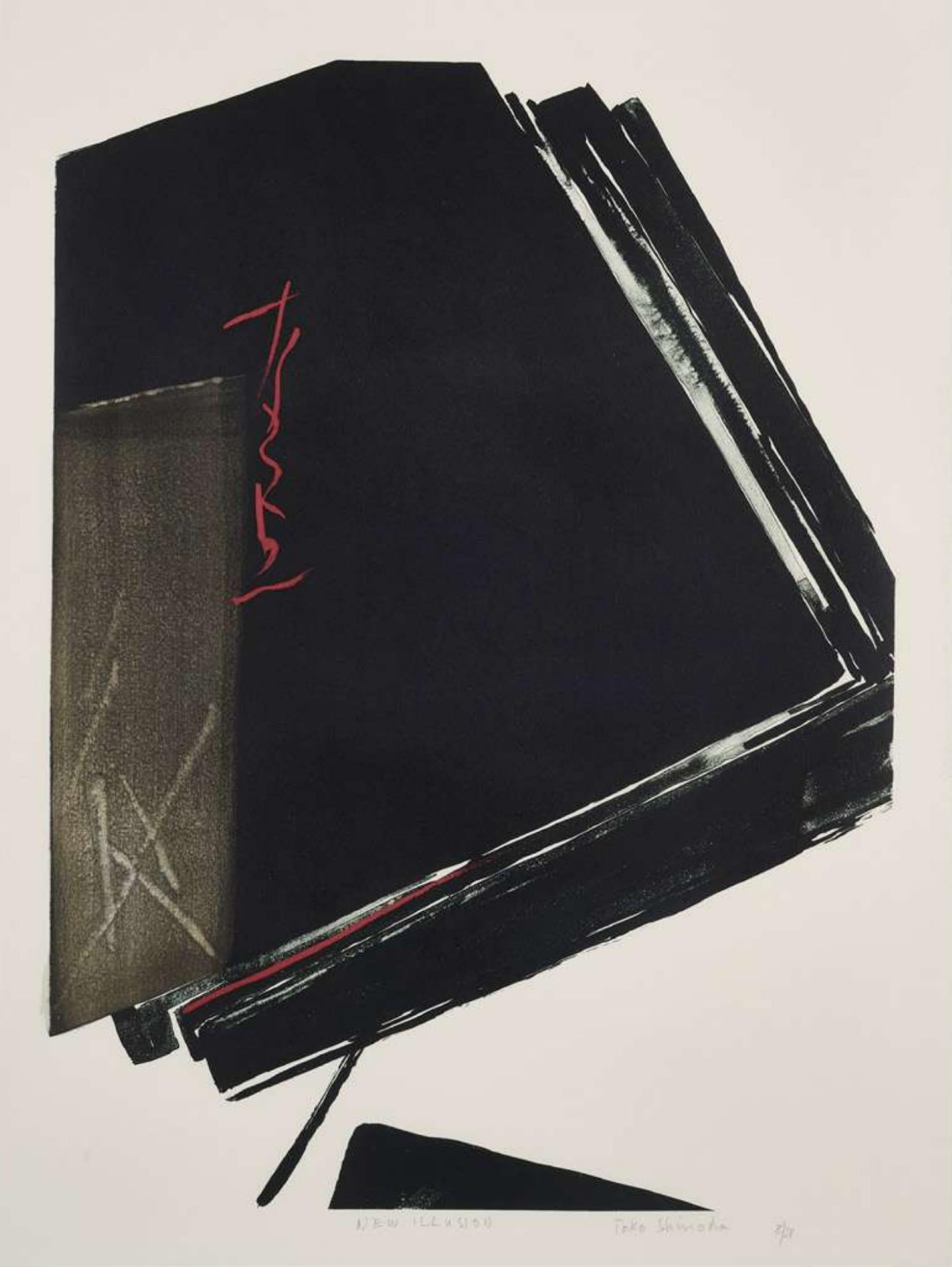
Notes: The theme of books and scholars posessions (chaekgori) became popular at court with members of the elite class in the 18th Century. Such paintings always include stacks of books, ink sticks, brushes, scrolls and antiquities, items that scholars had (or wished to have) around them in the studies.

For a similarly painted ten panel screen, see The Cleveland Museum of Art, acquisition no. 2011.37; and for another, see Christie's New York, Mica: The Collection of Mica Ertegun, Part III, 13 December 2024, lot 1078.

**£14,000-18,000**

朝鲜王朝：彩绘文房清供八曲屏风，带隐款，19世纪





**143**

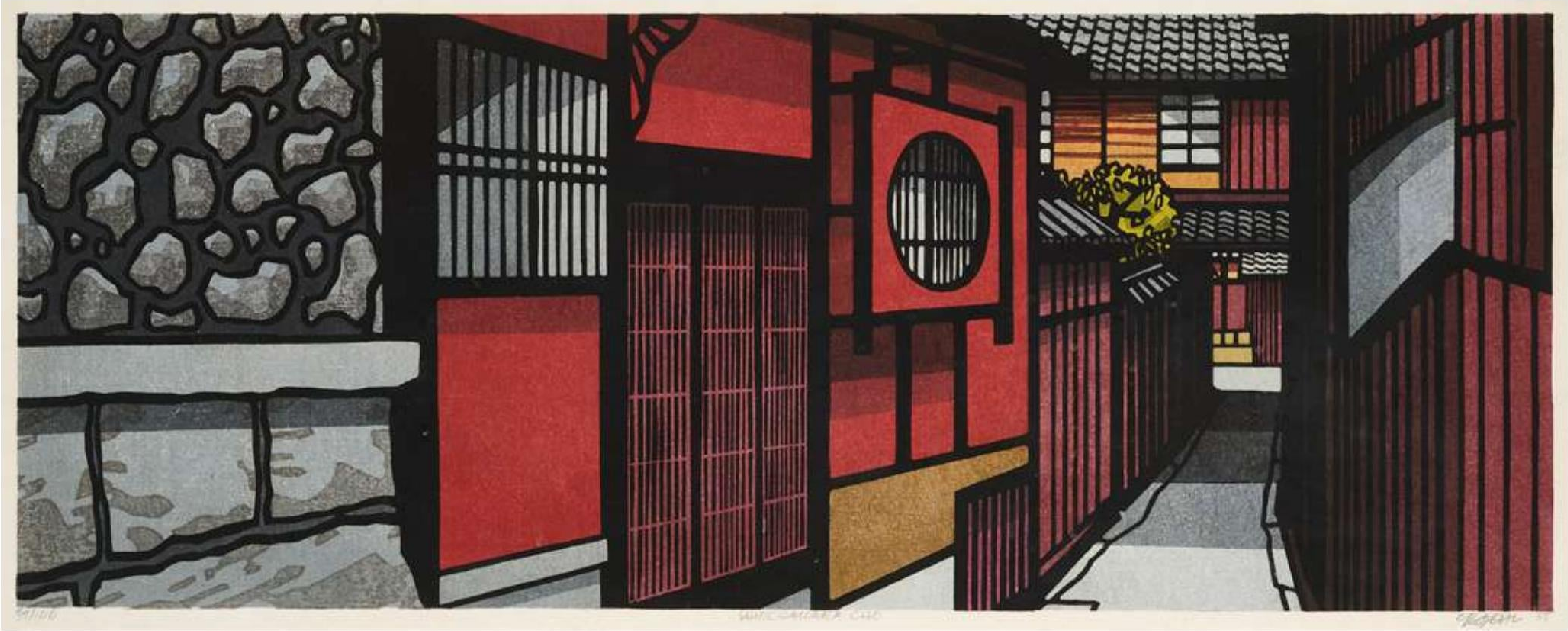
**TOKO SHINODA (JAPANESE, 1913-2021)**

abstract lithograph, titled 'New Illusion, signed and numbered 8/38 in pencil in the lower margin, 64 by 48cm, framed and glazed

Footnote: Toko Shinoda was best known for her abstract sumi ink paintings and prints that blend traditional Japanese calligraphy with Modern abstraction. Influenced by American Abstract Expressionists like Jackson Pollock. Shinoda's work is characterized by a loose, gestural style and imagery inspired by the natural world. In the 1960s, she began producing lithographs, which remained her preferred medium. Shinoda's works are in the collection of the Albright-Knox Art Gallery, the Art Institute of Chicago, the British Museum, the Brooklyn Museum, the Harvard Museum, the Metropolitan Museum of Art, the National Museum of Modern Art, Tokyo, the Singapore Art Museum, the Guggenheim Museum, and other leading museums of the world.

**£600-800**

新田東子（日本，1913-2021）



## 144

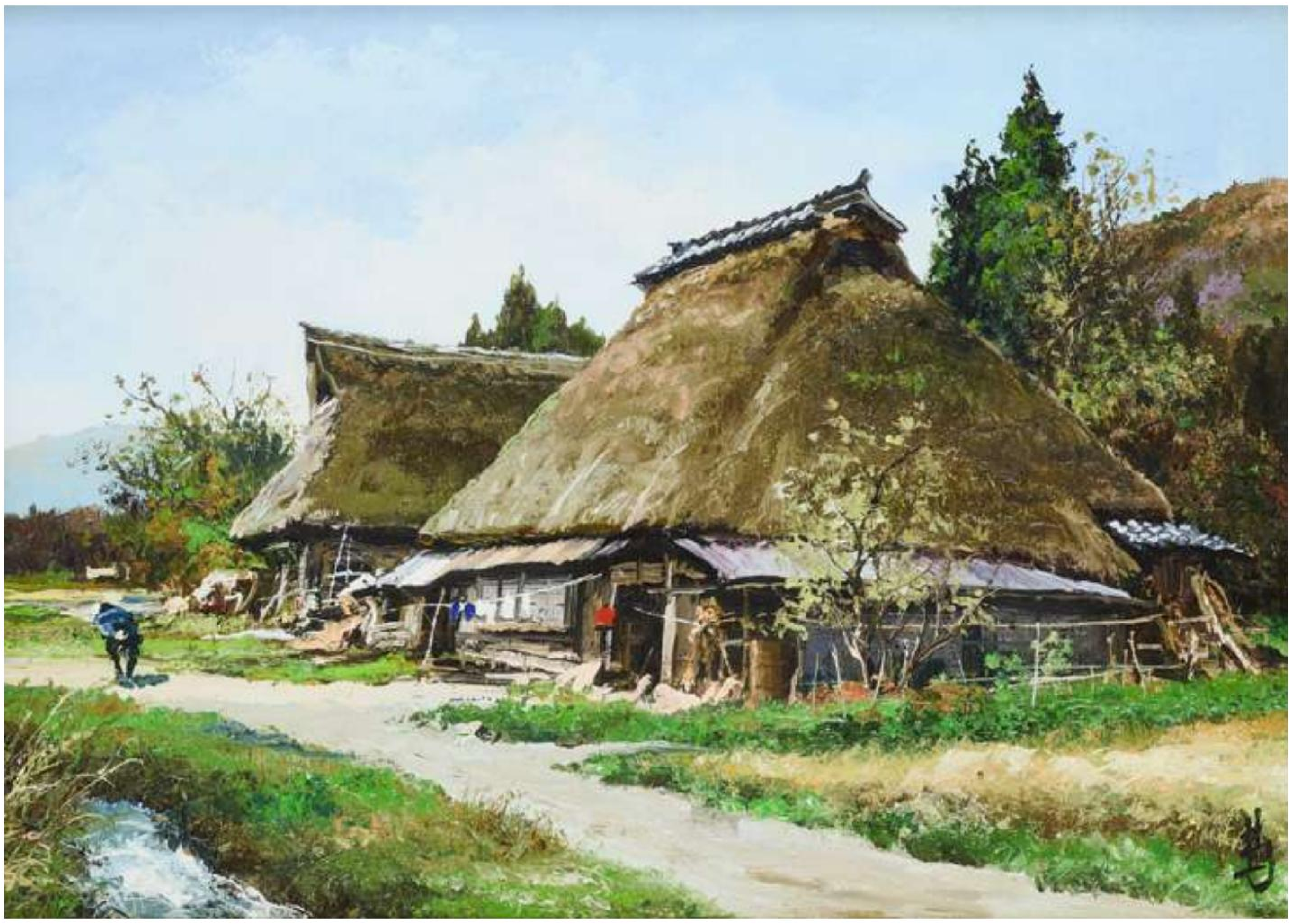
## CLIFTON KHARHU (1927-2007), WOODCUT PRINT

*Shimogawara Cho*, depicting the narrow passageways of Shimogawara-cho in Kyoto's Gion district, titled, signed Karhu 85, and numbered 39/100 in pencil to the lower margin, framed and glazed, image size 29 by 69cm

Footnote: Clifton Karhu (1927-2007) was an American artist of Finnish heritage who settled in Japan as a missionary. He became internationally renowned for his woodblock prints, which he began making in the early 1960s and produced until his death. Karhu became known for using traditional Japanese printmaking methods to create contemporary bold and colorful landscapes of Kyoto and Kanazawa.

**£400-600**

克利夫顿・卡胡（1927 – 2007），木刻版画



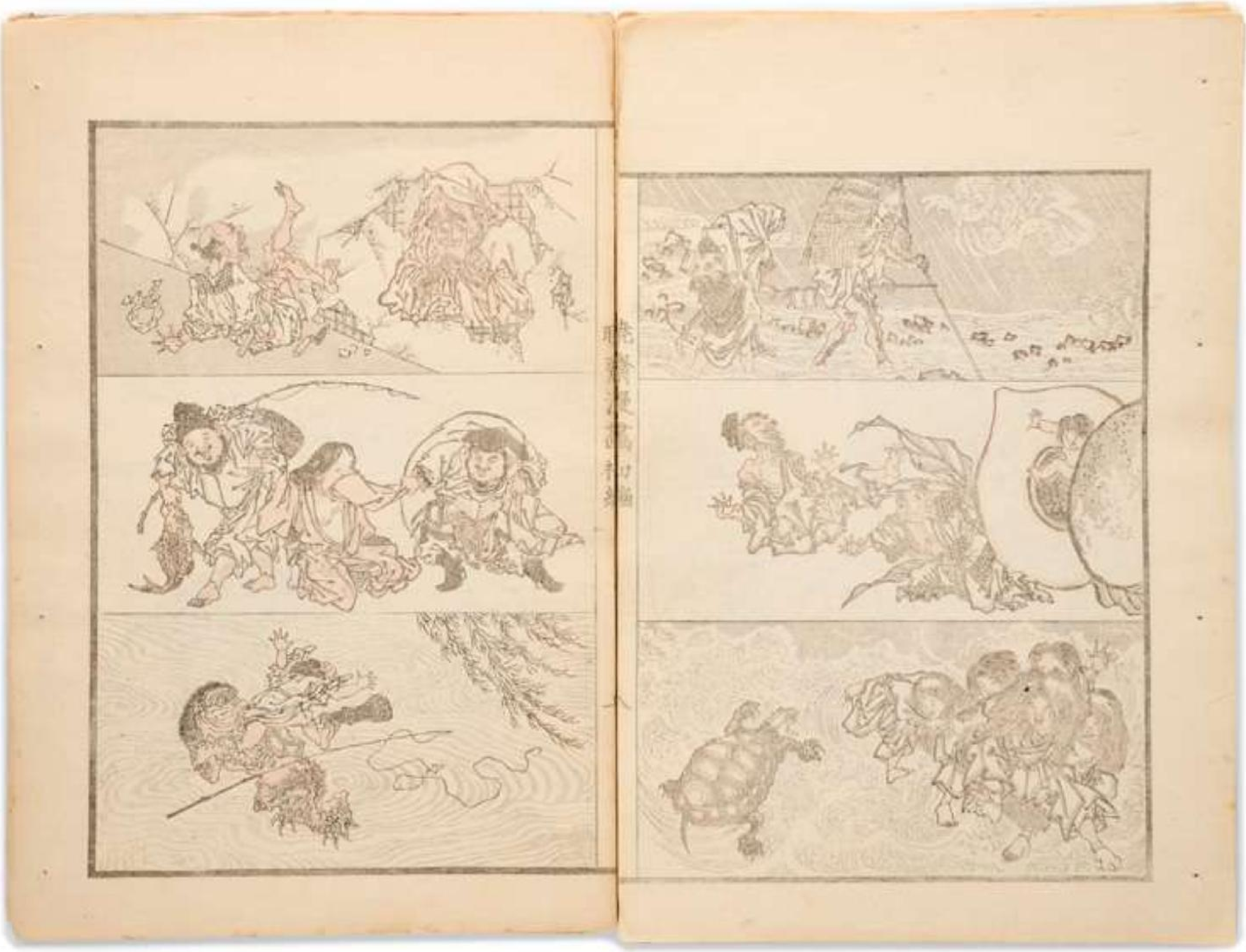
### 145

### KIICHIRO HAYASHI (JAPANESE, 1919-1999), OIL ON PAPER, 'FARMHOUSE'

depicting a figure walking past a large farmhouse, signed lower right, framed and glazed, image 23 by 32cm

**£300-500**

林喜一郎 纸本油画《农舍》（1919－1999）



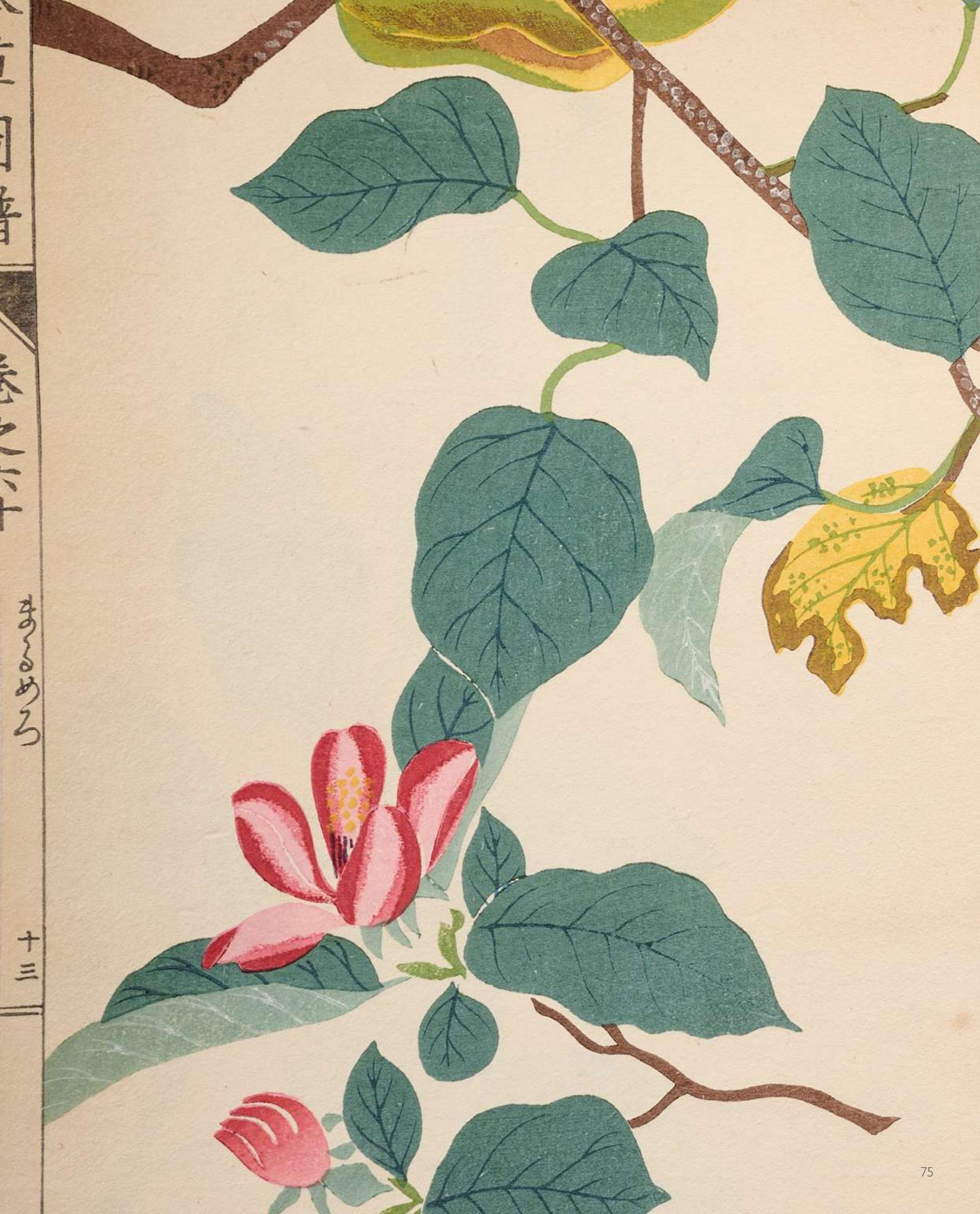
### 146

### KAWANABE KYOSAI (JAPANESE, 1831-1889), DATED 1881

volume one from the series *Kyosai Manga* (Random Drawing by Kyosai), consisting of four pages of preface, one title page, forty-nine pages of light-colour illustrations, and one page of colophon indicating the artist, Kawanabe Kyosai, the publishing date Meiji 14 (1881), and the publisher Makino Kichibei, 22 by 15.5cm

**£100-200**

河鍋暁斎（1831－1889） 日本画，1881年作


図譜
巻之六十
まるめろ
十三

**147**

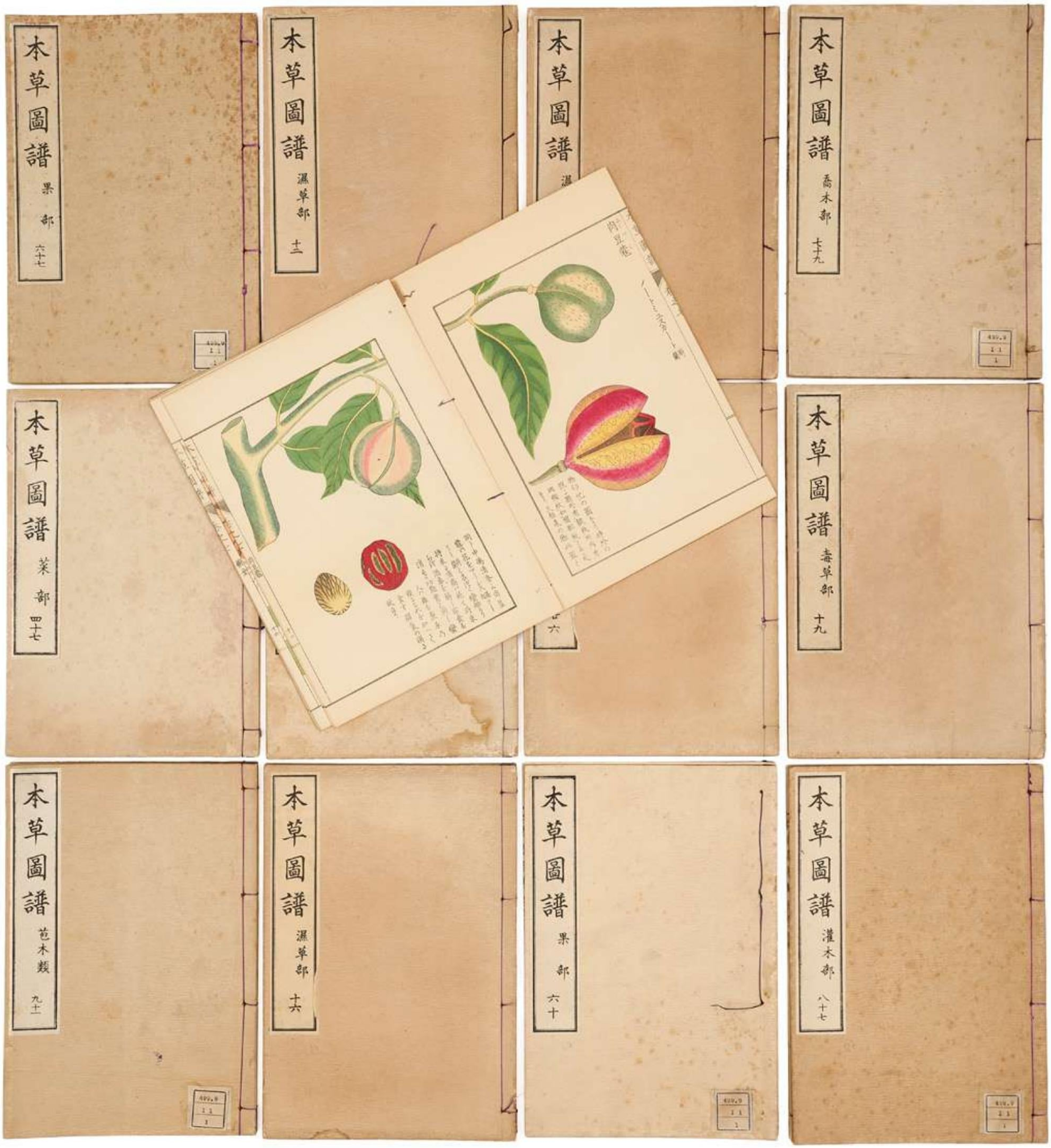
## HONZO ZUFU, AN EXTREMELY RARE COMPLETE SET BY IWASAKI TSUNEMASA, JAPAN, 1921

comprising 93 volumes, plus a two volumes index, this botanical work briefly describes and illustrates in full colour some 2000 plants, each volume 25.5 by 17.5cm

Footnote: The Honzo Zufu (illustrated book of medicinal herbs) is a botany work owed to Iwasaki Tsunemasa (1786-1842), a Japanese botanist, zoologist, entomologist and Samourai. The work is considered the greatest illustrated botanical work of nineteenth century Japan and is an extremely rare complete set to come on to the market.

**£8,000-12,000**

日本岩崎常正绘《本草图谱》全套，极为罕见，1921年


本草圖譜
果部 六十七
本草圖譜
濕草部
本草圖譜
本草圖譜
喬木部 七十九
本草圖譜
菜部 四十七
本草圖譜
毒草部 十九
肉豆蔻
本草圖譜
苞木類 九十
本草圖譜
濕草部 十六
本草圖譜
果部 六十
本草圖譜
灌木部 八十七

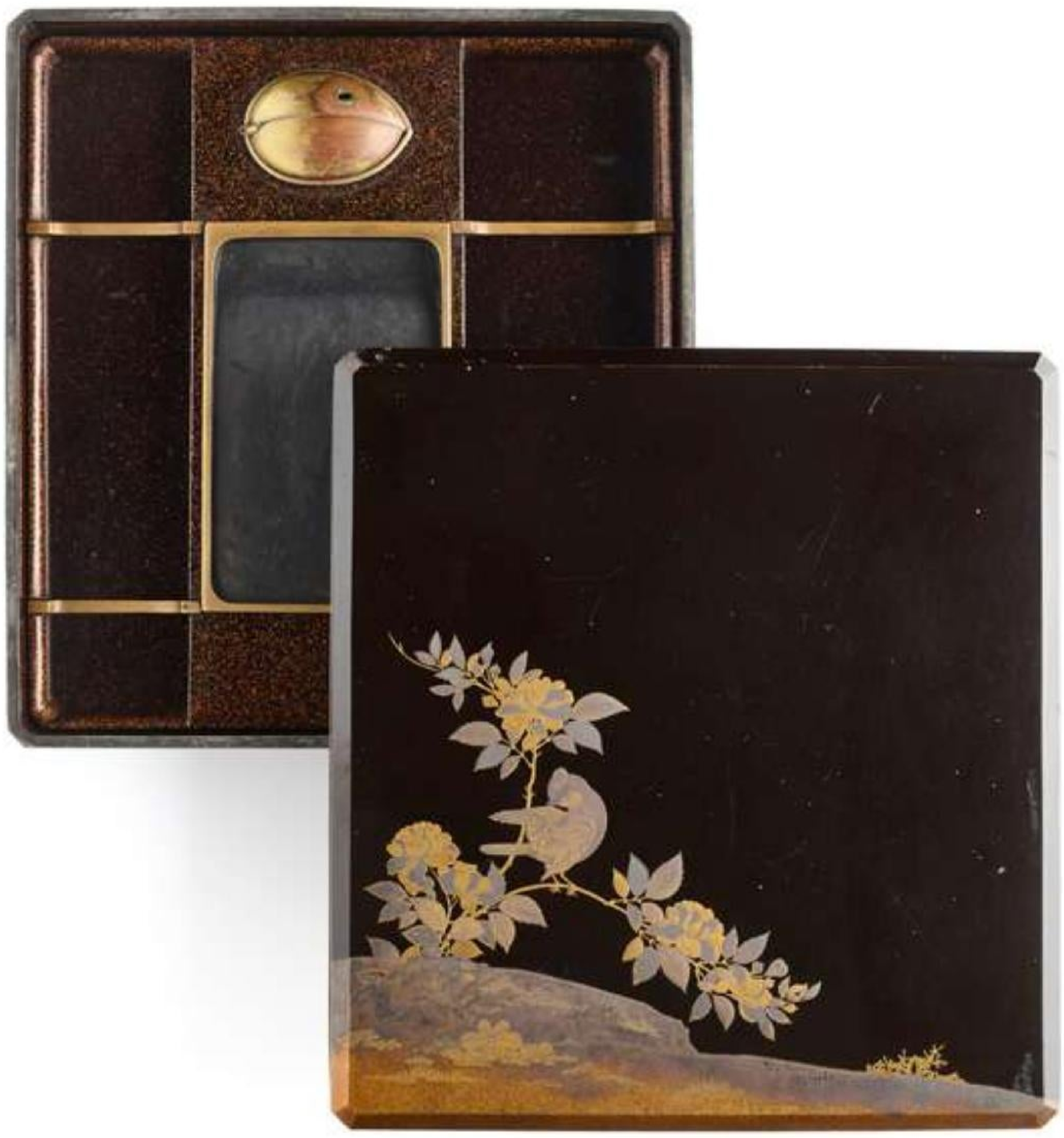
## 148

### A JAPANESE GOLD-LACQUER SUZURIBAKO, 19TH CENTURY

the cover decorated over a *roiro* with sparse *kinpun* ground, with a bird perched on peony branches issuing from rockwork, decorated in gold and tarnished silver *takamaki-e* with some *kirigan-e*, the interior with a fitted frame to support the *suzuri* and gilt copper peach-shaped water dropper, silver rims to box and cover, with a wood *tomobako* storage box, with inscription that may be translated as 'Suzuribako of a flower and bird subject',
22 by 23.5cm

**£800-1,200**

金漆书箱（砚箱），19世纪



## 149

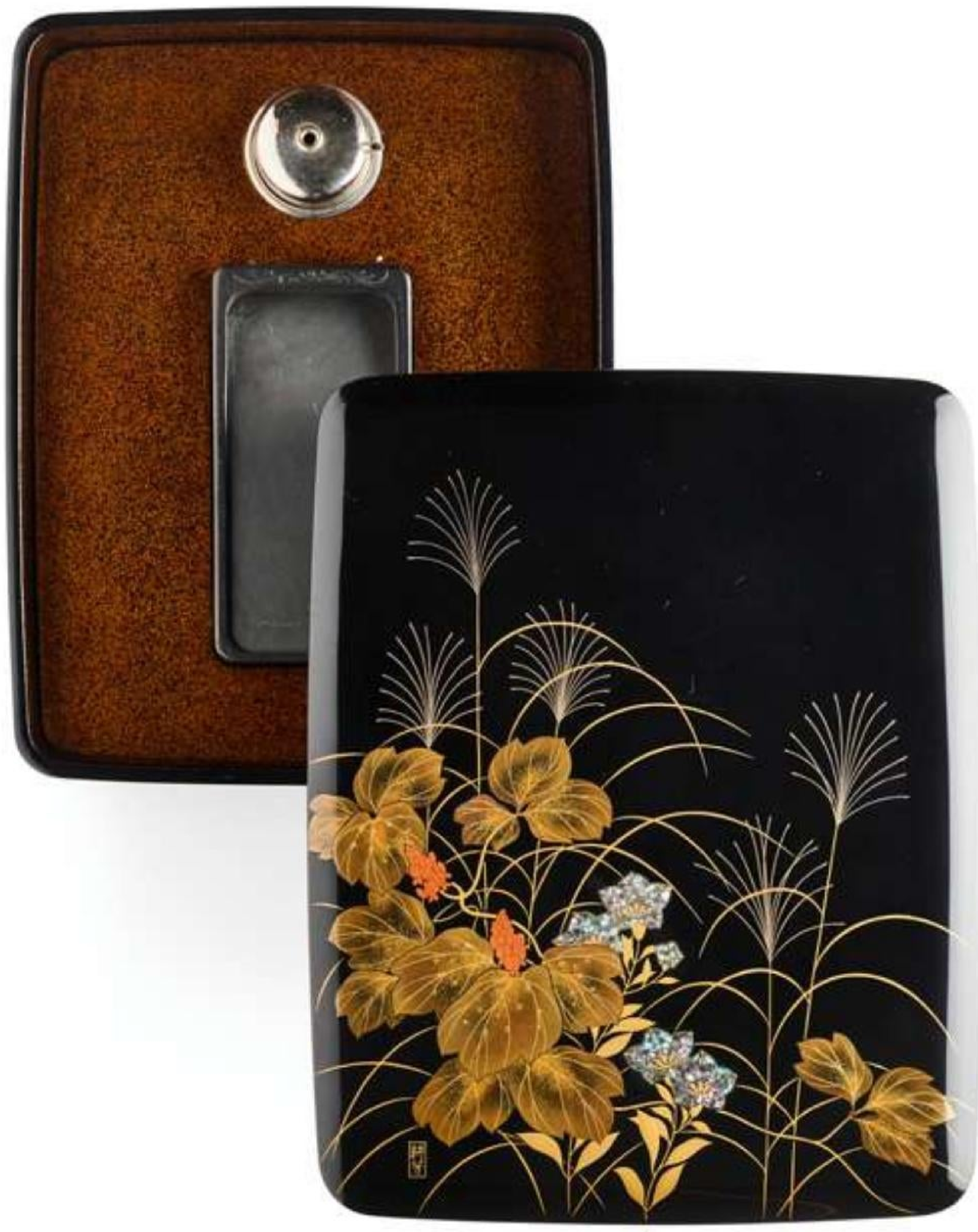
### A JAPANESE GOLD-LACQUER SUZURIBAKO, EARLY 20TH CENTURY

the cover decorated on a *roiro* ground with autumn plants in *hiramaki-e* and some *kirigani-e*, the interior with *nashiji* ground containing a plate to hold the *suzuri* and silver water-dropper, with a wood *tomobako* storage box, the inscription may be translated as Suzuribako in Wajima lacquer,
19.5 by 25cm

Footnote: Wajima is in Noto Province, the centre of Japanese lacquering.

**£600-800**

金漆书箱（砚箱），20世纪早期



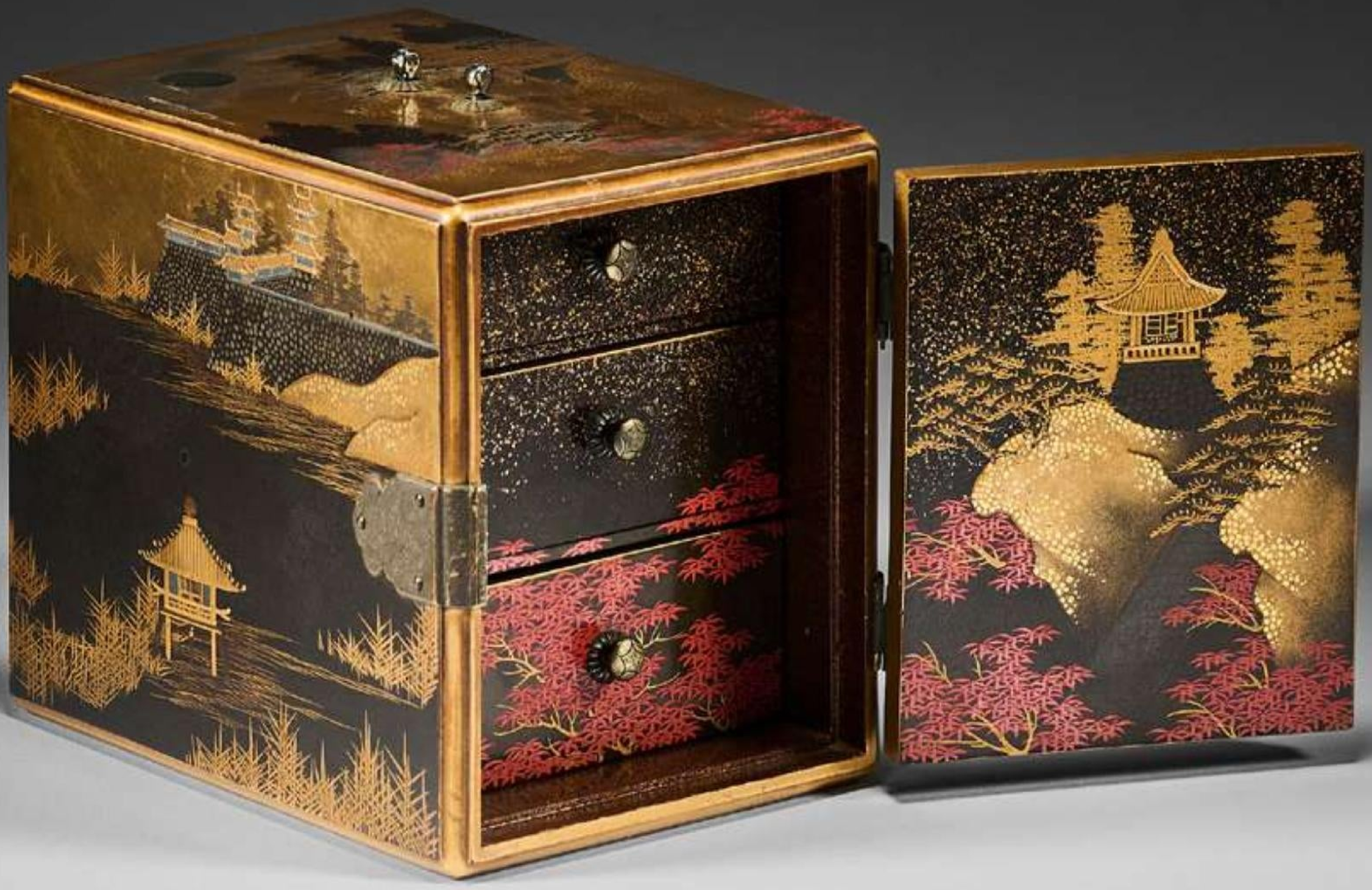
**150**

## A JAPANESE LACQUER KODANSU, EDO PERIOD, 19TH CENTURY

the rectangular chest with chamfered edges and a hinged door opening to reveal three drawers, all decorated in *takamaki-e*, *hiramaki-e* and *kiragani-e* with landscapes on a black ground, the silver fittings hammered and engraved with scrolling foliage on a *nanako* ground, 11.5 by 8.8 by 10.3cm

**£1,000-2,000**

江户：漆工小箱（小箪笥），19世纪



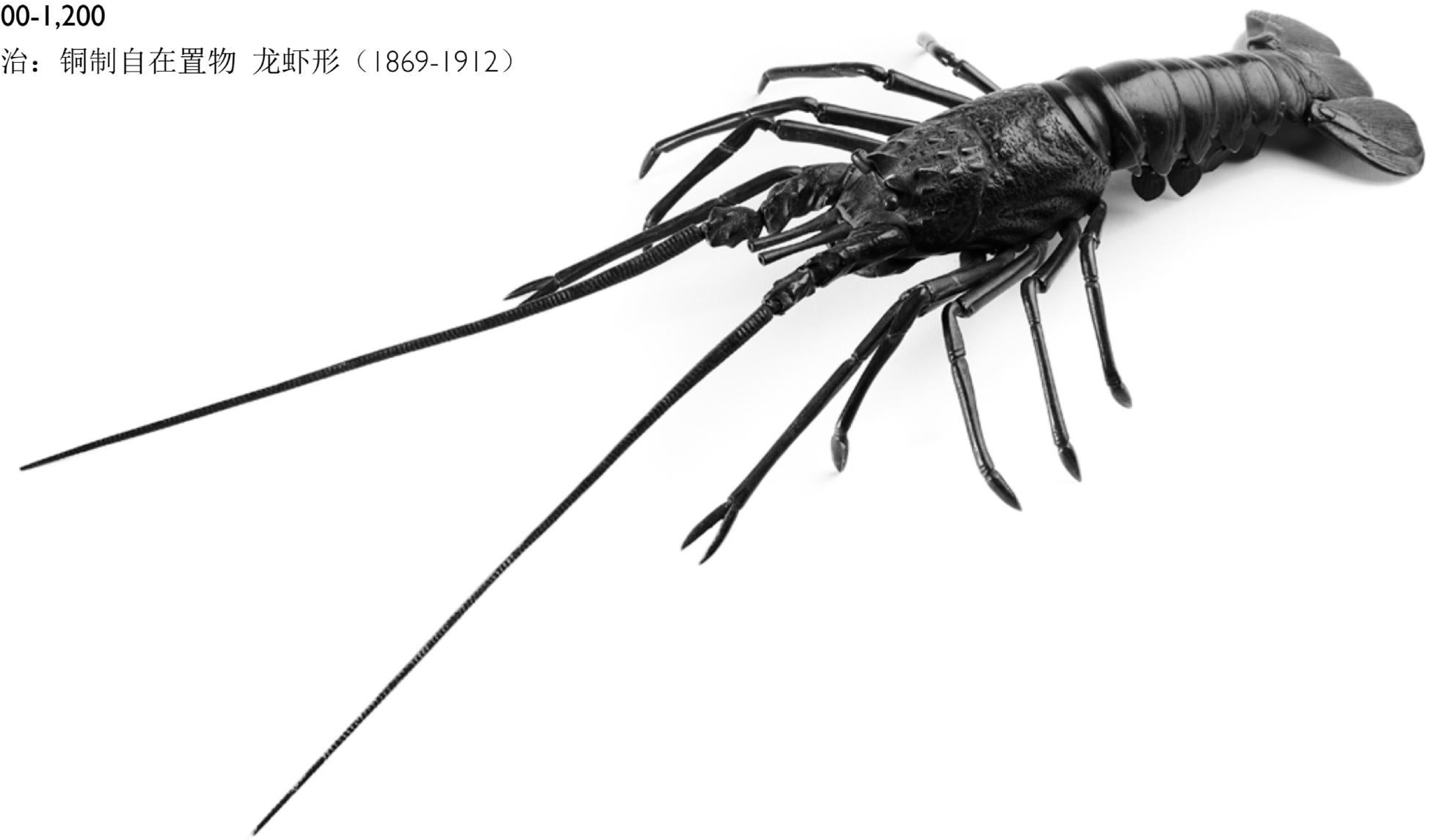
## 151

### AN IMPRESSIVE JAPANESE BRONZE JIZAI OKIMONO OF A SPINY LOBSTER, MEIJI PERIOD (1869-1912)

constructed of numerous bronze plates with fully articulated joints to the carapace, moveable eyes, antennae, legs, tail and tail fan, 43.5cm long including antennae

**£800-1,200**

明治：铜制自在置物 龙虾形（1869-1912）



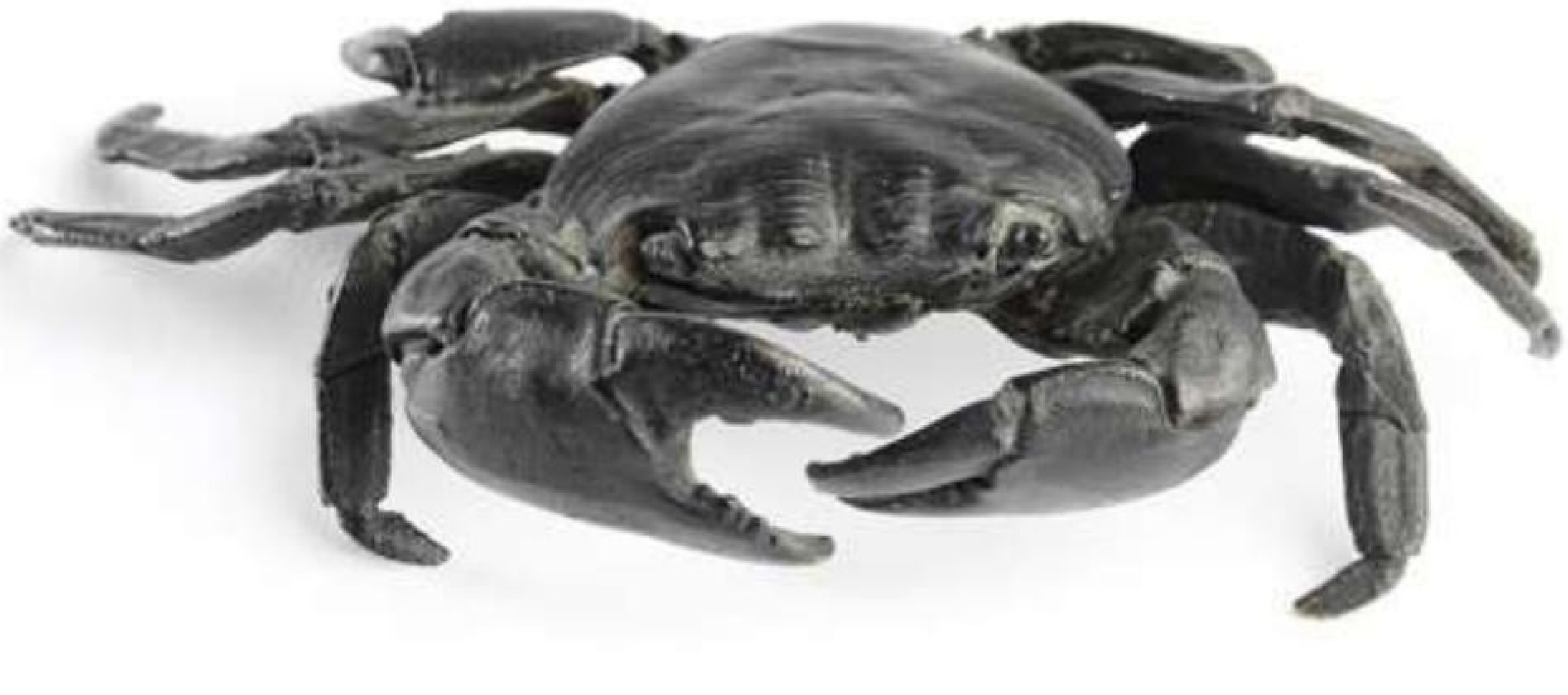
## 152

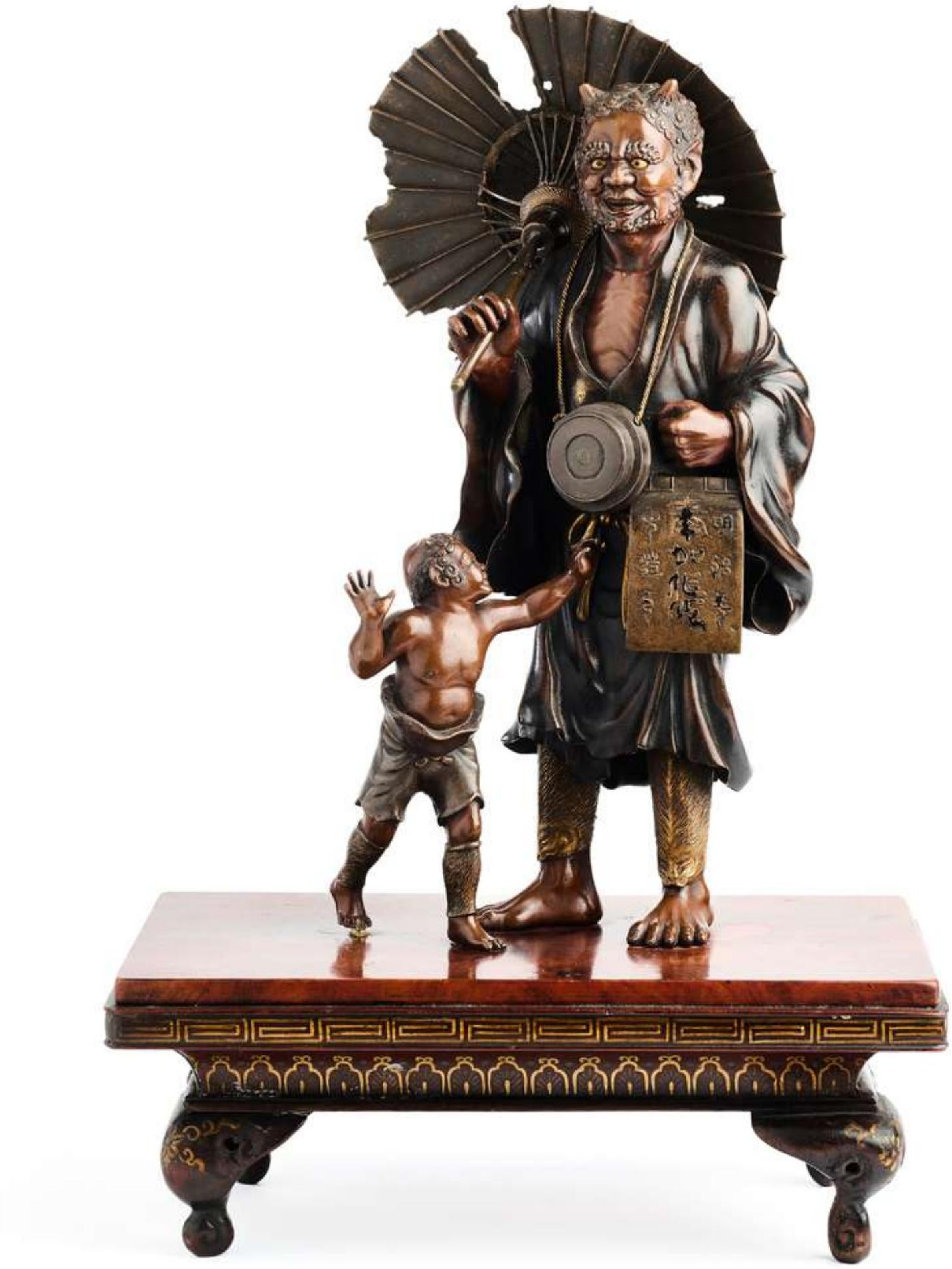
### A JAPANESE BRONZE OKIMONO OF A CRAB, MEIJI PERIOD (1868-1912)

naturalistically cast and patinated to a dark chocolate tone, 9cm wide

**£200-300**

明治：铜蟹摆件（1868-1912）





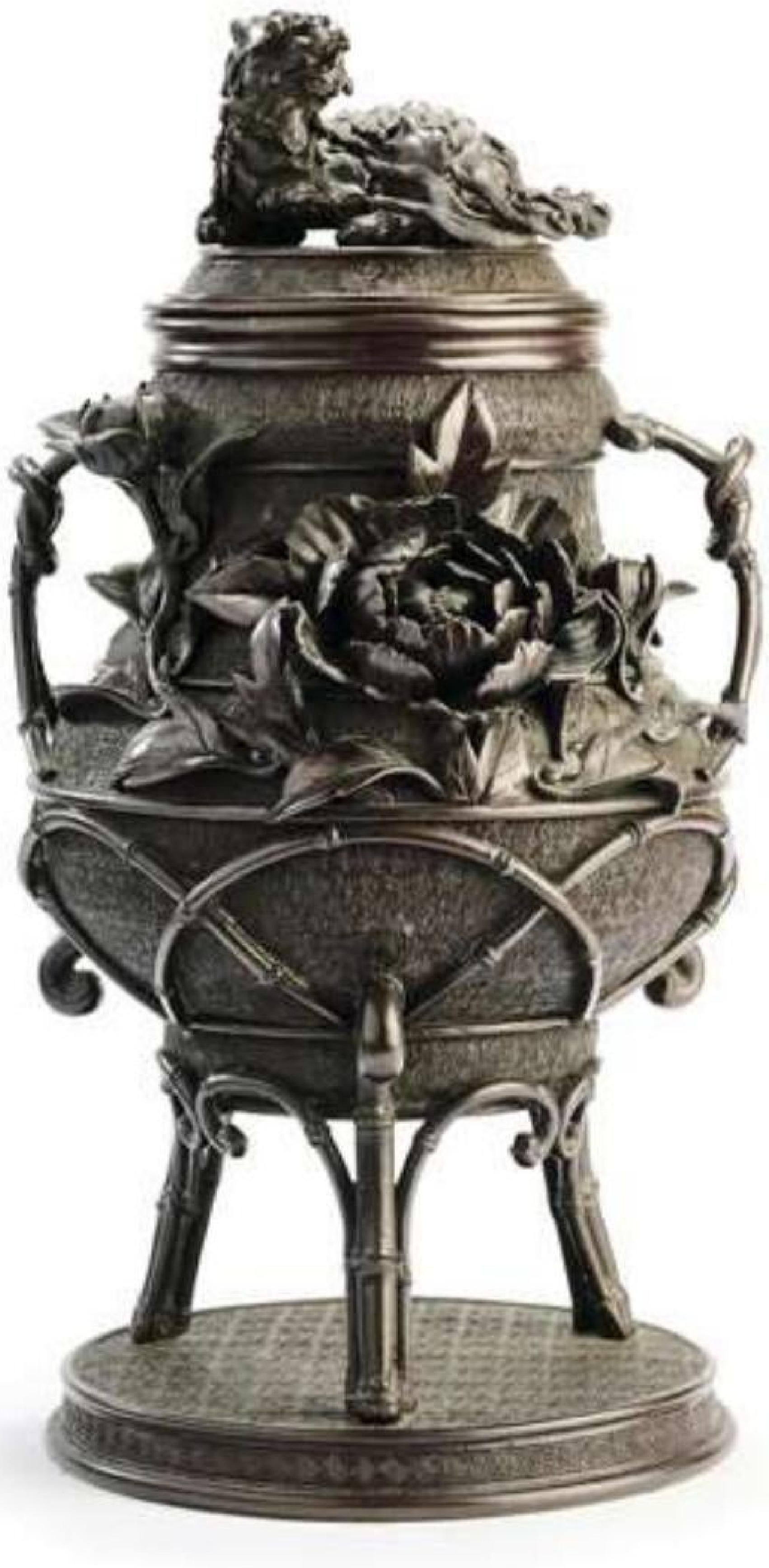
## 153

## A FINE JAPANESE BRONZE OKIMONO OF ONI, MEIJI PERIOD (1868-1912)

the standing smiling figure dressed as a priest and accompanied by a young oni, he wears a voluminous cloak with tiger shin guards, in his right hand he holds a tattered parasol, in his left he holds the register of donors, around his neck is a gong, all supported on a rectangular parcel-gilt wood base, height of bronze 26.5cm

**£1,500-2,000**

明治：铜鬼怪摆件（1868-1912）



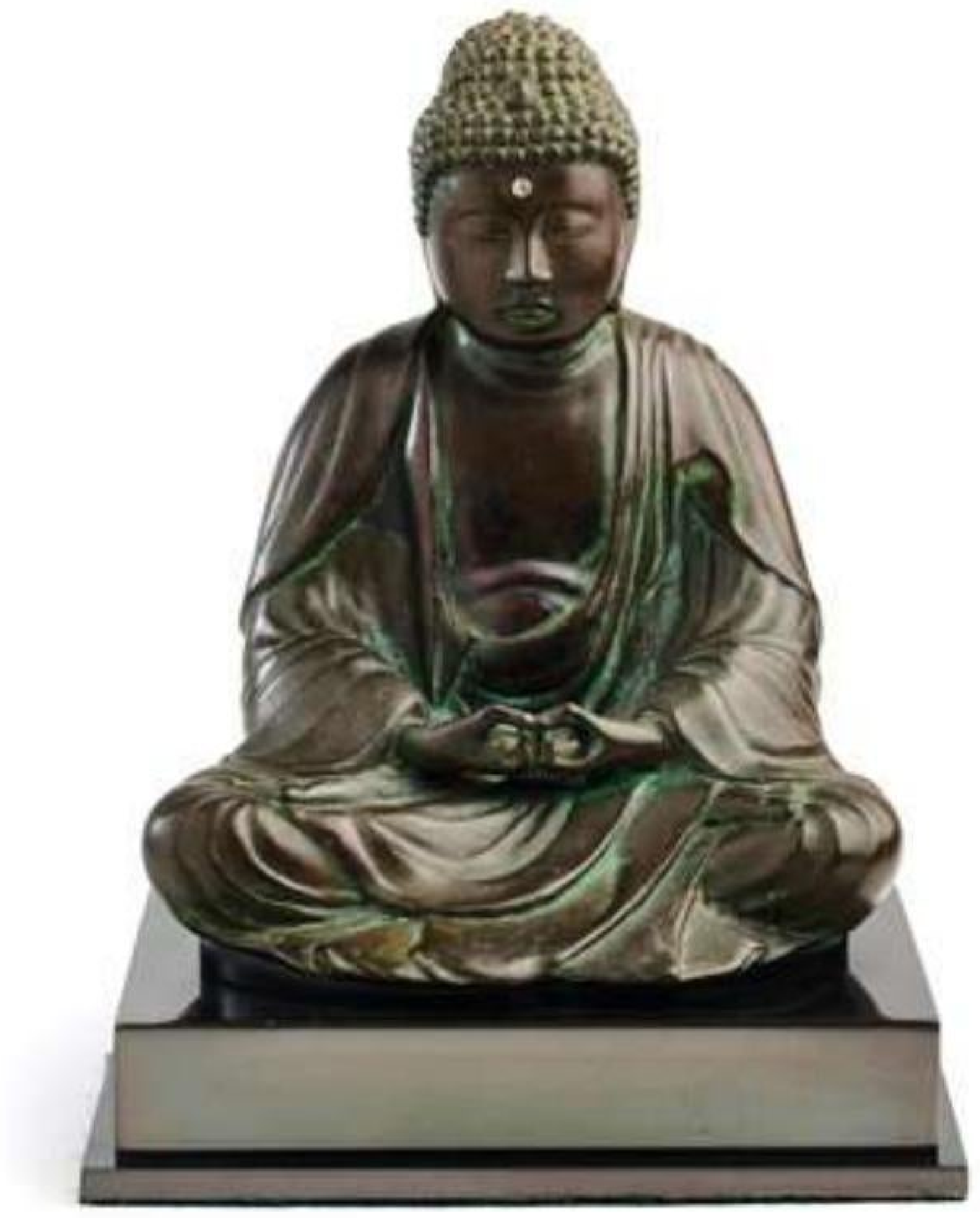
### 154

### A JAPANESE BRONZE KORO AND COVER, MEIJI PERIOD (1868-1912)

finely cast, the globular vessel cast in high relief with leafy peony branches and supported on three bamboo-shaped legs, the flat cover surmounted by a recumbent Buddhist lion, 38cm high

**£1,000-1,500**

明治：铜香炉及盖（1868-1912）



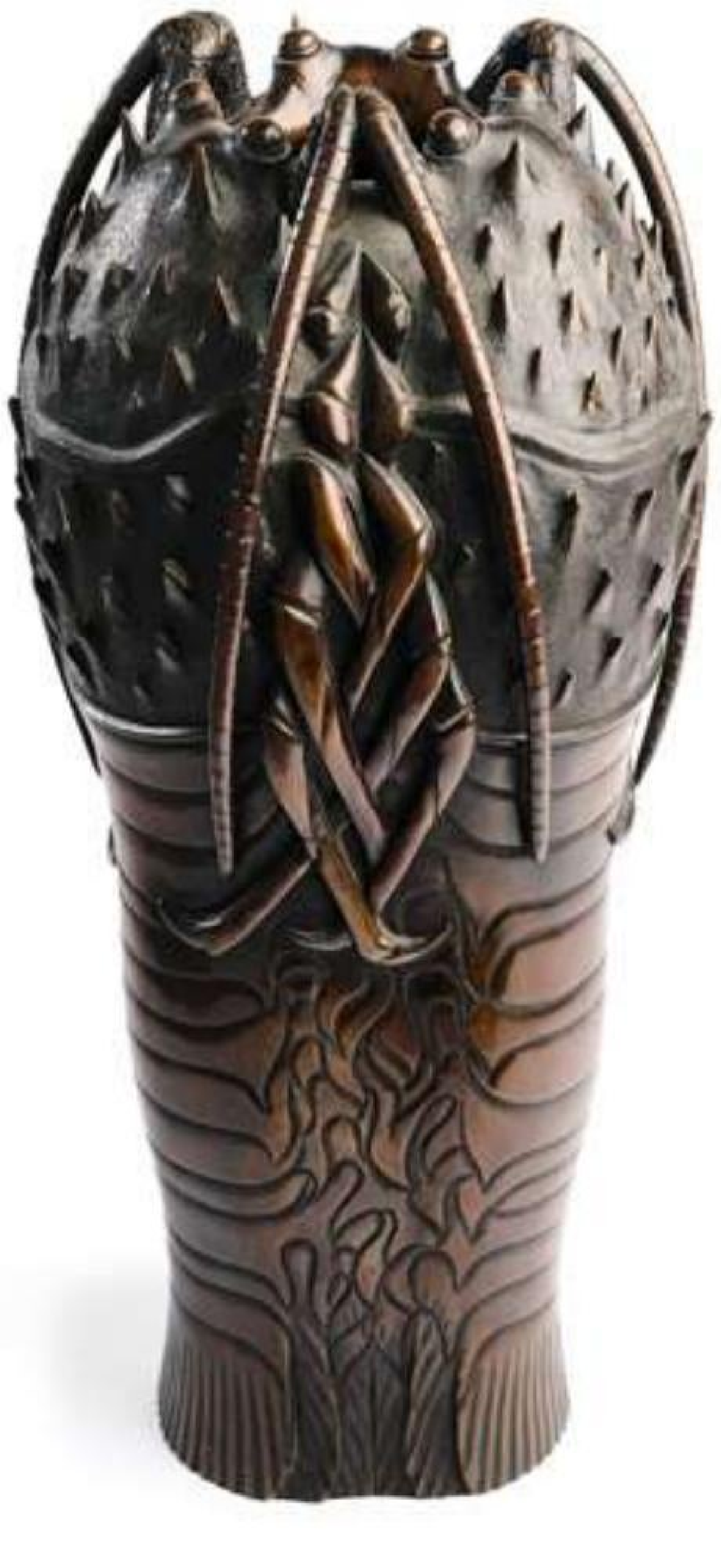
### 155

### A JAPANESE BRONZE AMIDA BUDDHA, EDO PERIOD, 18/19TH CENTURY

seated in a meditative position of *dhyanasana* with hands held in *samadhimudra*, wearing a loose robe falling in elegant pleats from the shoulder to the lap and pooling across the folded legs, the face with serene expression formed by downcast eyes and arched brows, the hair arranged in tight curls and surmounted by an *ushnisha*, metal pedestal base, the figure 17.5cm high

**£600-800**

江户：阿弥陀佛像，18/19世纪



### 156

### A JAPANESE BRONZE 'LOBSTER' VASE, MEIJI PERIOD (1868-1912)

naturalistically cast in high relief as three conjoined lobsters, the metal patinated to a rich dark chocolate tone, the base with three-character inscription, 38cm high

Provenance: Acquired from Ross Hamilton Ltd, London (c1990).

**£800-1,200**

明治：青铜‘龙虾’纹花瓶（1868-1912）

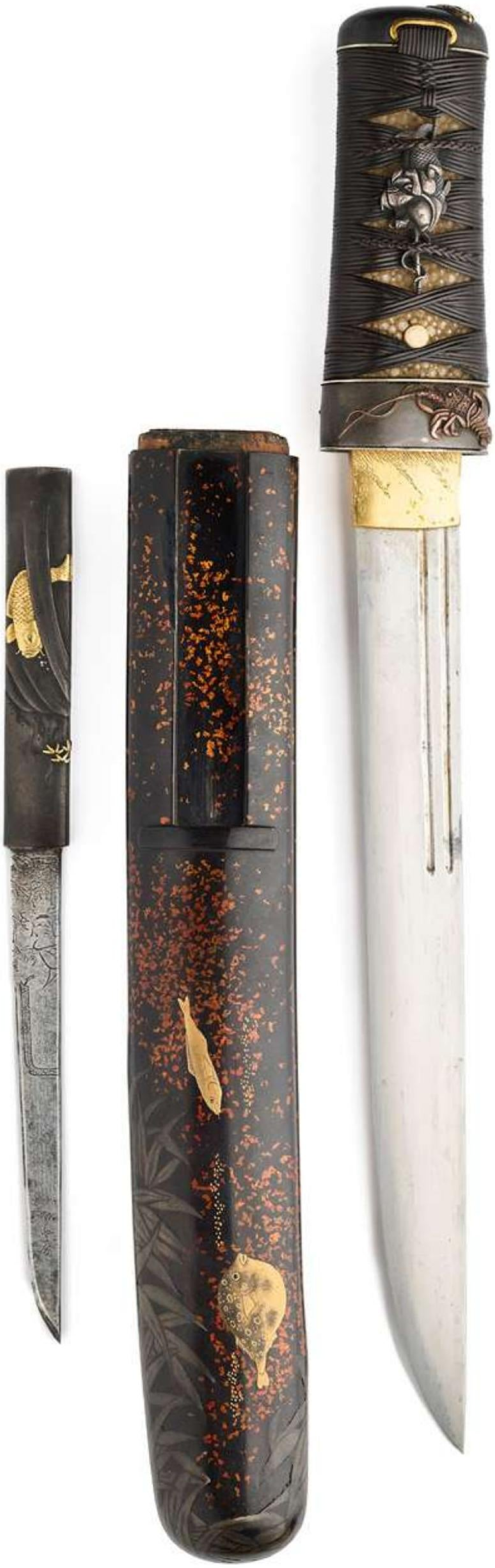
### 157

## A JAPANESE DAGGER (TANTO), EDO PERIOD

the single-edged blade with triangular section (*hira-zukuri),* three short fullers (*hi*), two on one side and one on the other, irregular (*midare*) tempering pattern (*hamon*), in a*ikuchi koshirae* (fittings), the grip (*tsuka*) bound with baleen, collar (*fuchi*) and pommel (*kashira*) decorated with copper alloy goldfish and crayfish, silver ornament (*menuki)* on the grip depicting a fish-riding man, in its lacquered scabbard (*saya*) decorated with gold fish swimming in lacquered silver reeds, raised knob (*kurikata)* decorated en suite with the grip, with its accompaning knife (*kogatana*) and grip (*shibuichi kozuka*) decorated with a gold carp in a waterfall, the knife grip signed Yanagawa Naomasa (1692-1757), 21cm blade
Bonhams, Knightsbridge, Antique Arms and Armour, 26th November 2014, Lot 37

**£6,000-8,000**

江户：倭刀



## 158

## A JAPANESE CYPRUS WOOD PAGODA FROM THE SET OF 'ONE MILLION PAGODAS', HYAKUMANTO, NARA PERIOD (8TH CENTURY)

the tiered wood pagoda with detachable finial revealing an aperture for a Buddhist scroll, traces of white gesso, 22.5cm high

Footnote: In AD 764 the Empress Shotoku (718-770), commissioned one million miniature pagodas to be placed in Buddhist temples throughout Japan. For an almost identical pagoda, see Christie's New York, 18 March 2025, lot 122.

**£2,000-3,000**

奈良：柏木'百万塔'，百满堂，8世纪

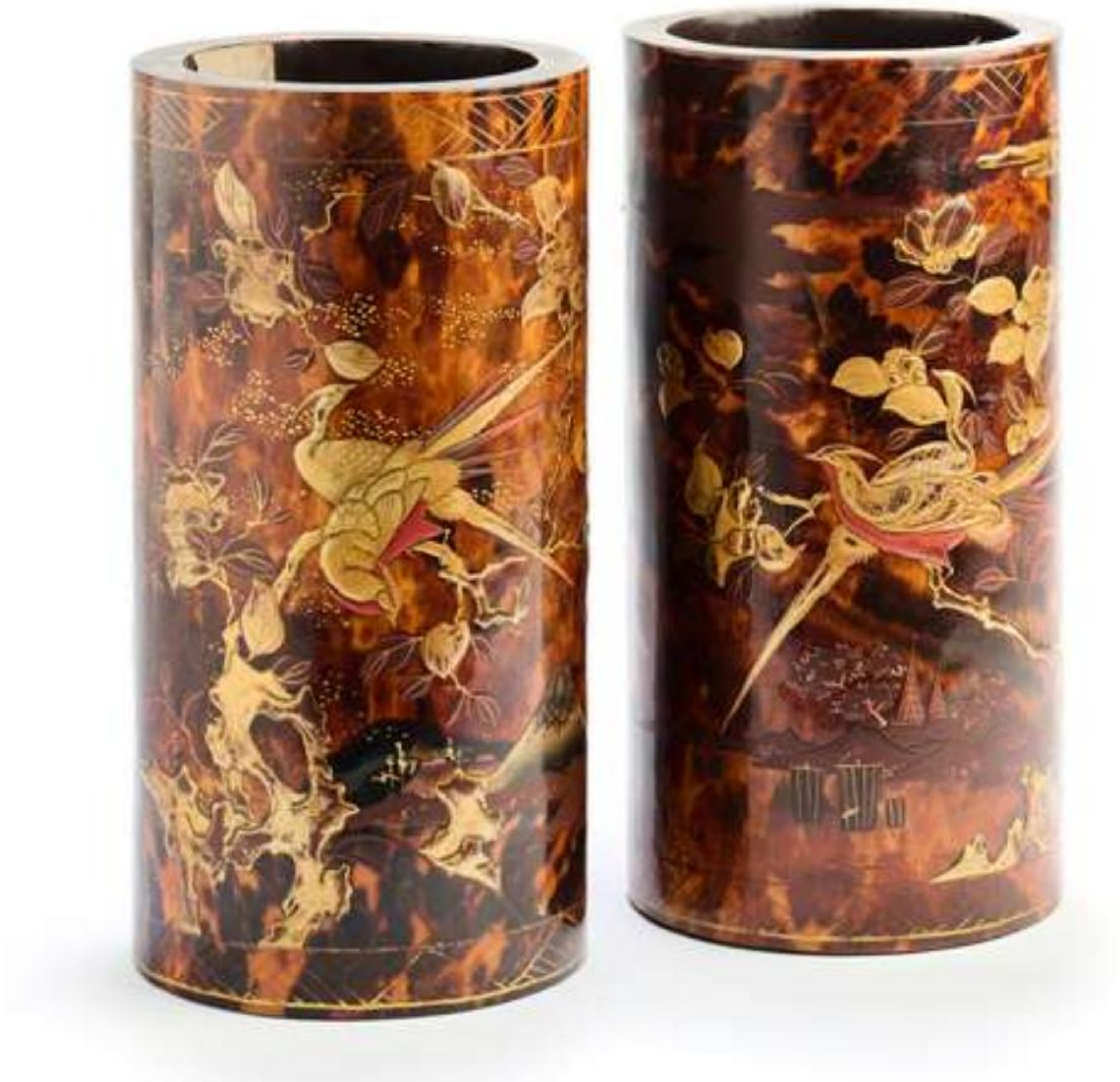
**159**

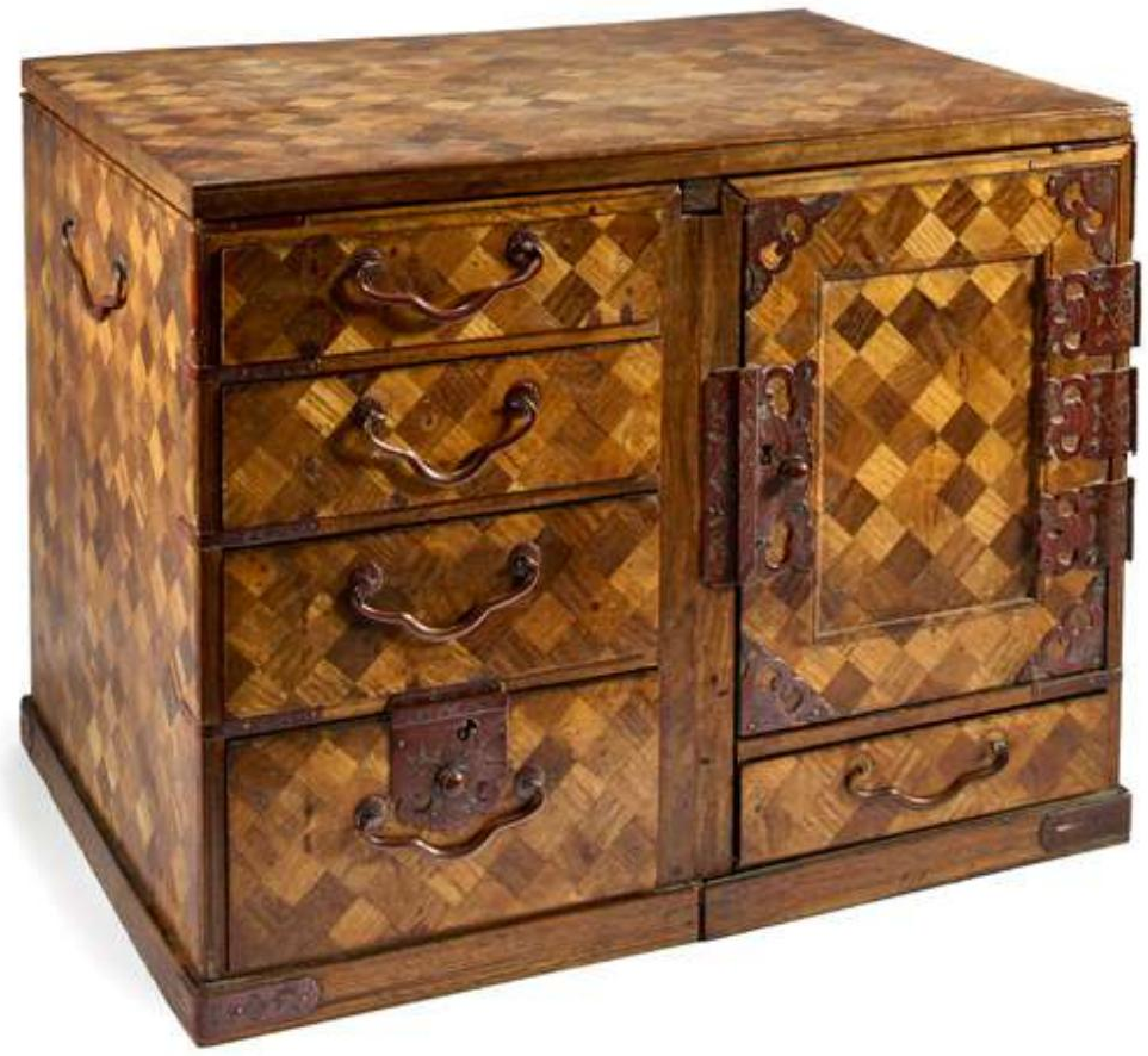
## A PAIR OF JAPANESE LACQUERED WOOD AND TORTOISESHELL BRUSHPOTS, CIRCA 1900

each of cylindrical shape, the exterior covered in a veneer of tortoiseshell, decorated in *hiramaki-e* with a pair of pheasant perched on a peach tree issuing from rockwork and a sparrow perched on bamboo trellis with peony and convolvulus, Mount Fuji visible in the distance, 21cm high

**£300-500**

日本漆木嵌玳瑁笔筒一对





**160**

## A JAPANESE MARQUETRY KODANSU, CIRCA 1900

made in two separate parts, the left section with four drawers, the right with a shallow drawer and a door concealing two deep drawers, the detachable lifts off and the two sections can be separated, 36 wide by 28 high by 25cm deep

**£150-250**

细木工艺镶嵌小箱（小箪笥），约1900年，日本

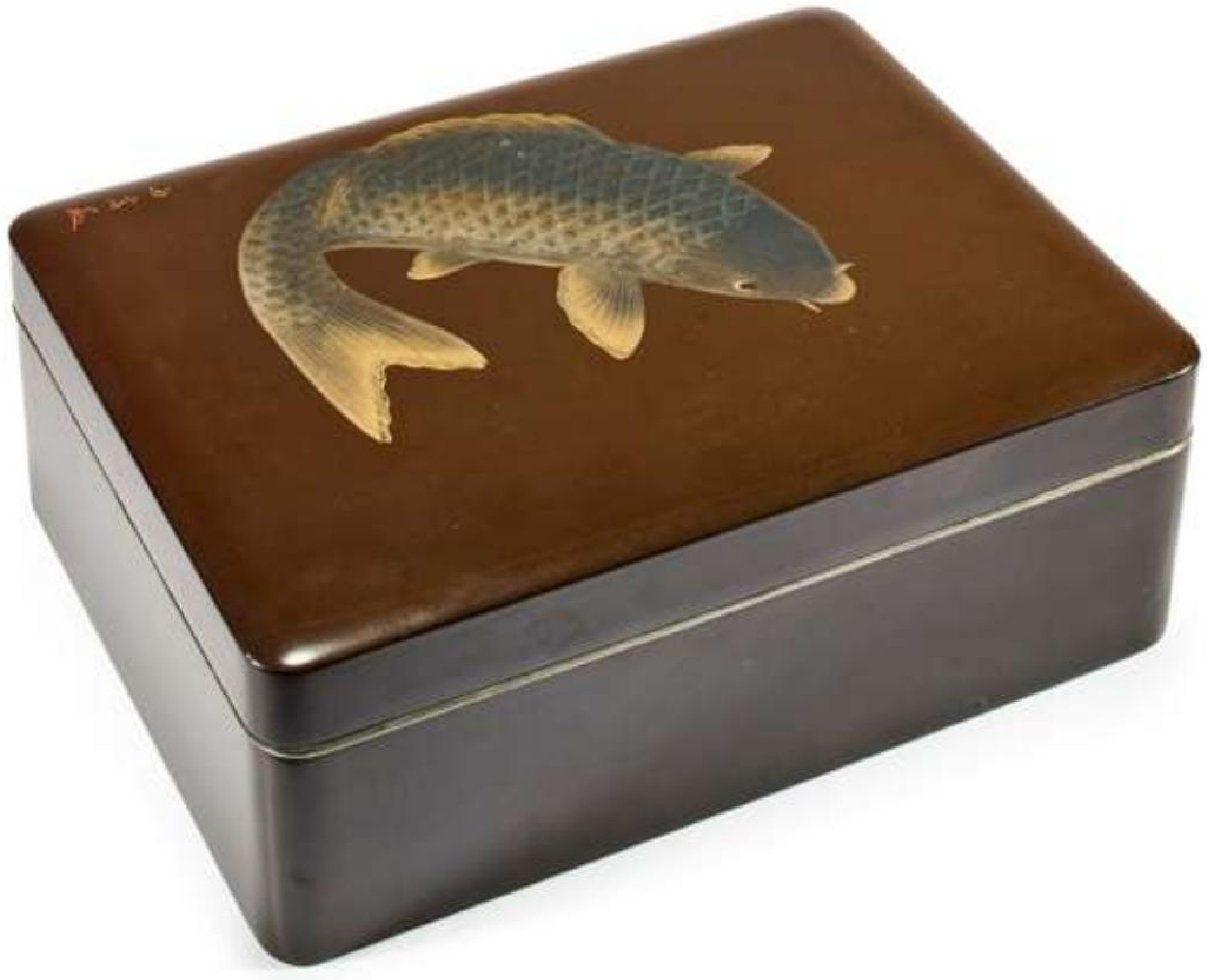
**161**

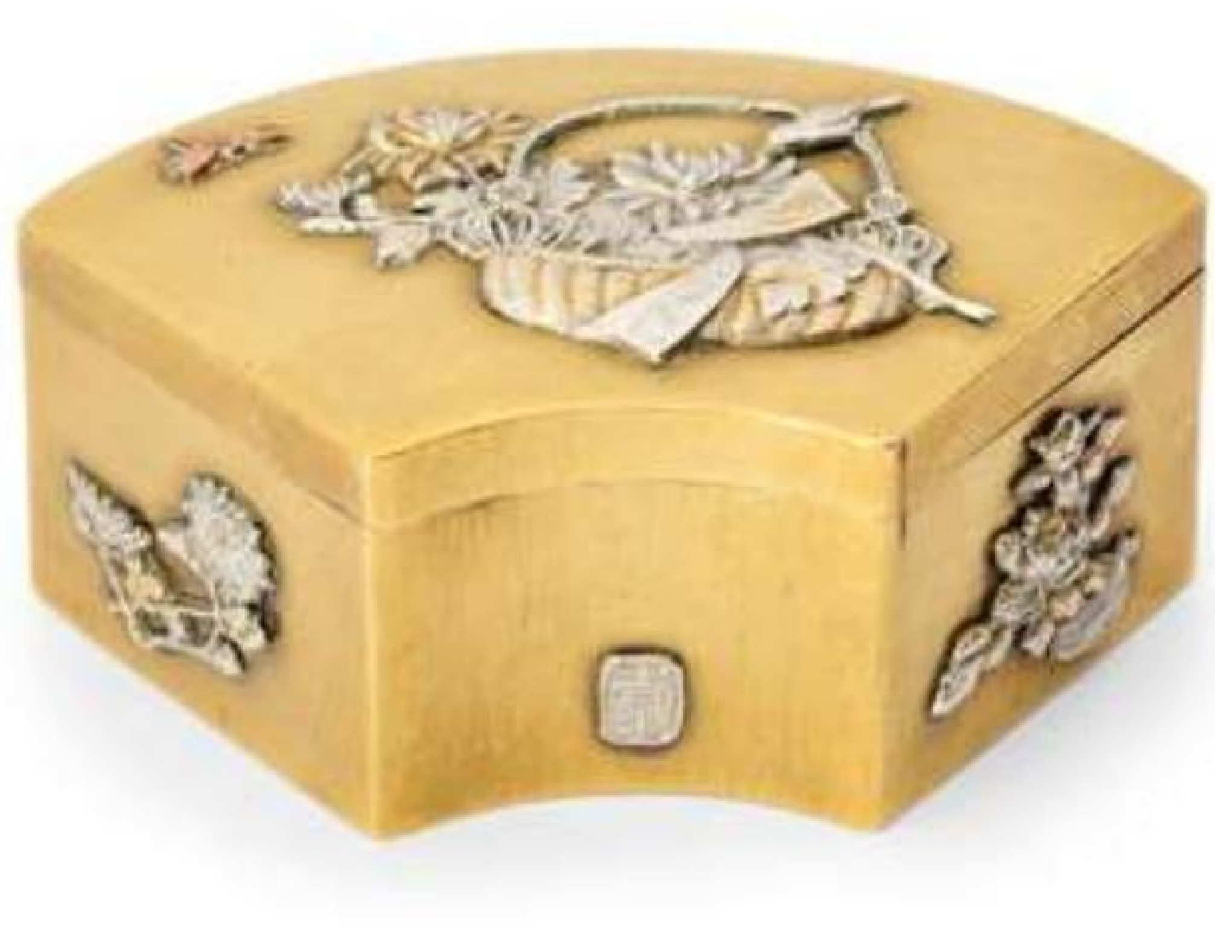
## A JAPANESE LACQUER BOX, 20TH CENTURY

the cover partly incised and lacquered in *hiramaki-e* with a swimming carp on a black ground, signed *Yu Sai* and with *kao,* 23 by 30cm

**£300-500**

漆盒，日本20世纪





**162**

### A JAPANESE GILT-COPPER FAN-SHAPED BOX AND COVER, MEIJI PERIOD (1868-1912)

silver inlaid to the top with a basket of flowers, the sides of the box similarly inlaid with flowers and birds, 6.8cm wide

**£300-500**

明治：鎏金铜扇形盒及盖（1868-1912）

**163**

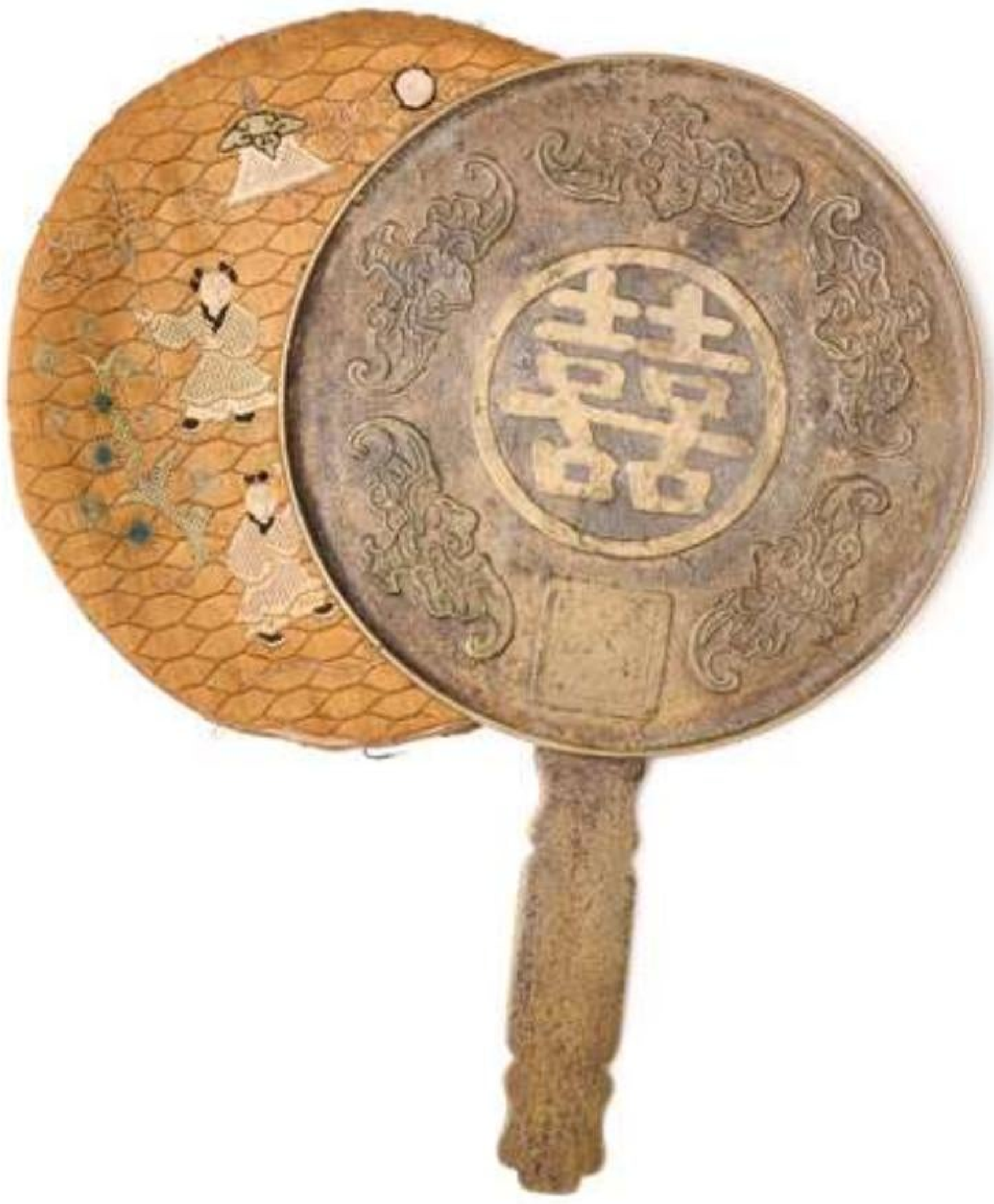
### A JAPANESE BRONZE MIRROR, MEIJI PERIOD (1868-1912)

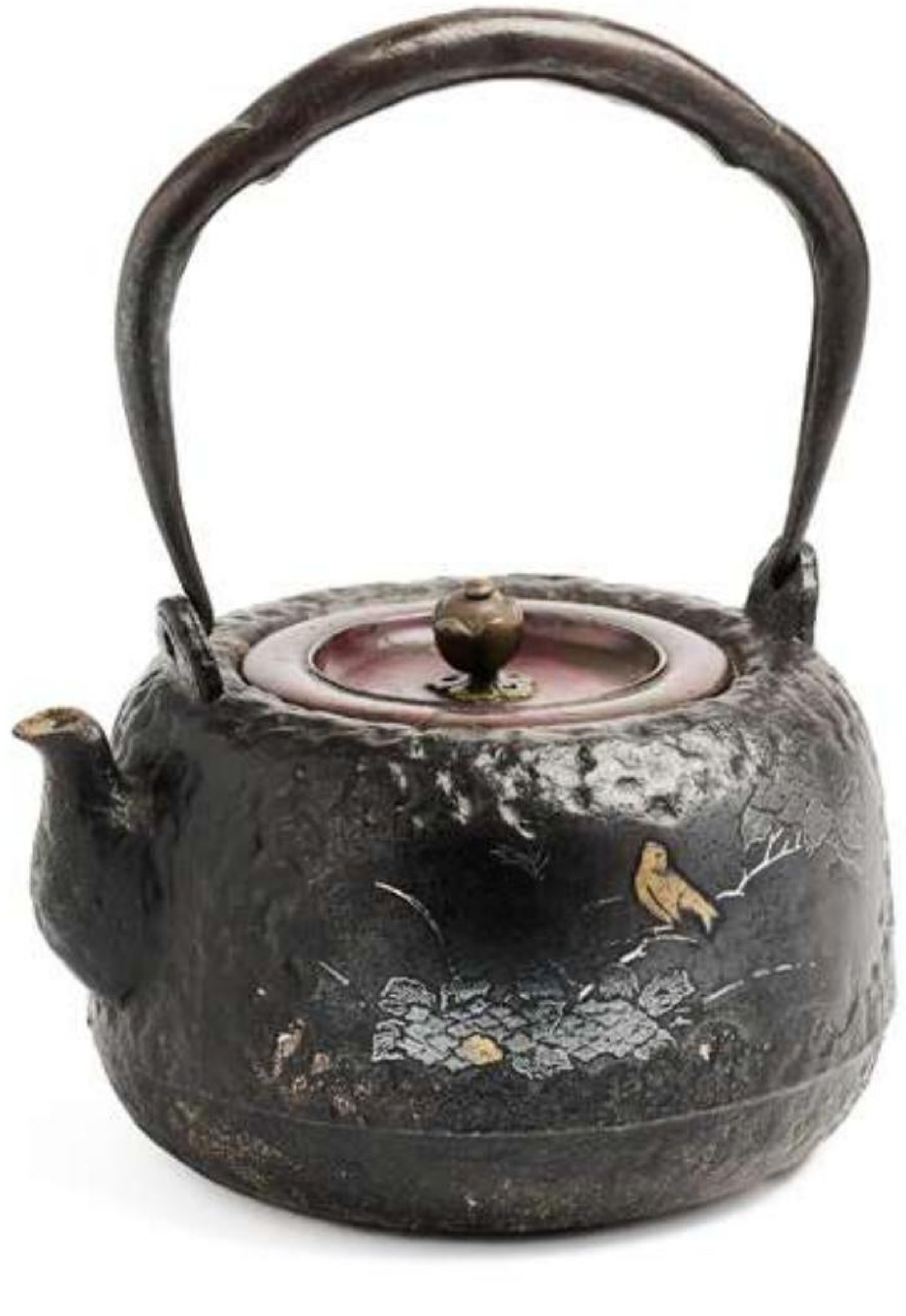
the circular body cast to the rear with a medallion enclosing the characters *shuangxi* for 'double happiness', encircled by five bats, set to the lower rim with a shaped rectangular handle, Chinese embroidered silk pouch, the mirror 15.5cm diameter

Provenance: From the collection of John Linton Palmer(1824-1903), Fleet Surgeon, Royal Navy and amateur naturalist and painter. He served on hospital ship, HMS Melville, stationed in Hong Kong Harbour from 1860-65.

**£80-120**

明治：铜镜（1868-1912）





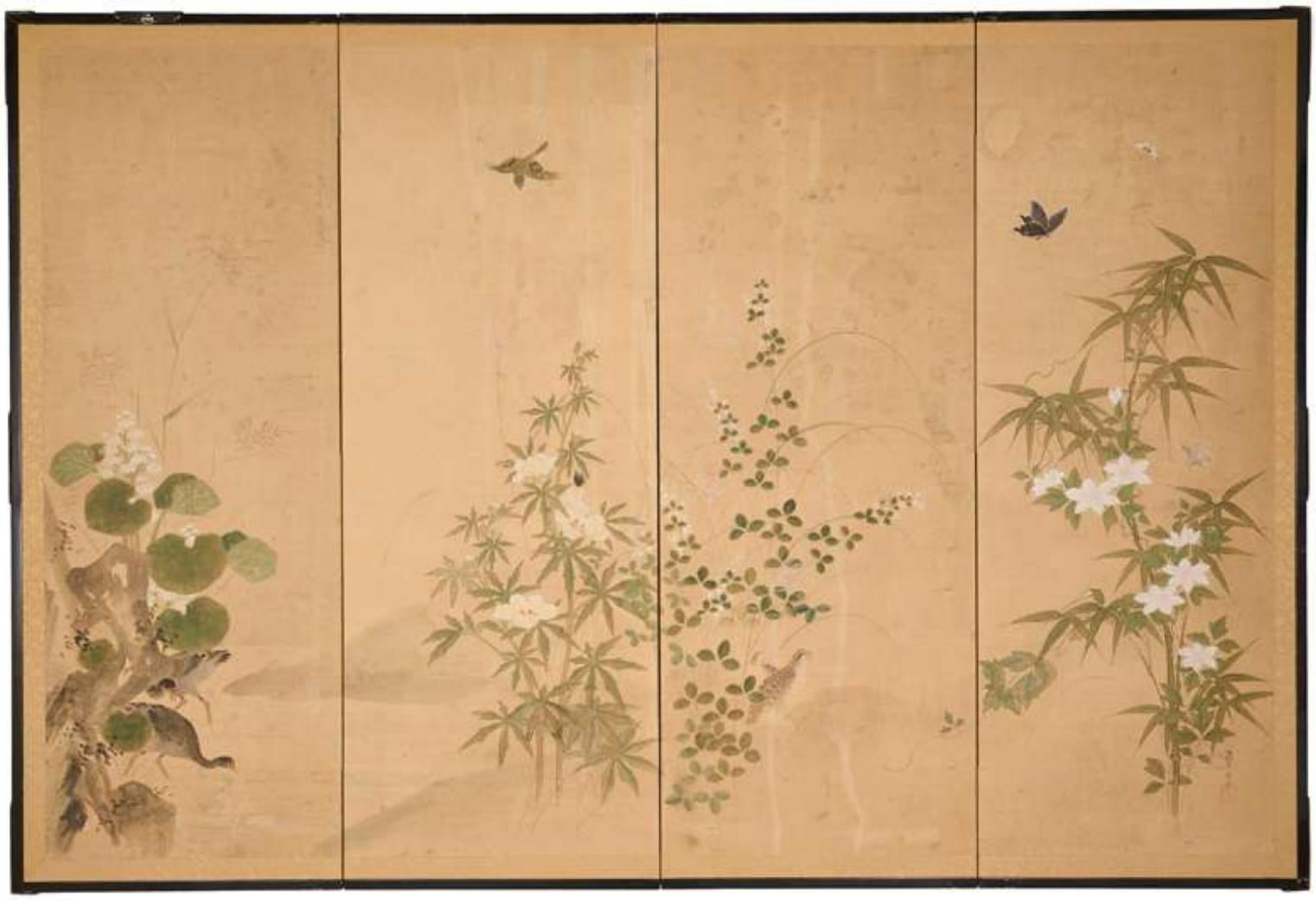
**164**

### A JAPANESE IRON TEAPOT, TETSUBIN, EDO/MEIJI PERIOD, 19TH CENTURY

of globular form with loop handle, inlaid in gold, copper and silver with long-tailed birds amongst tree peony, the cover with knop finial, 17cm wide

**£500-800**

江户/明治：铁制茶壶（铸铁壶），19世纪



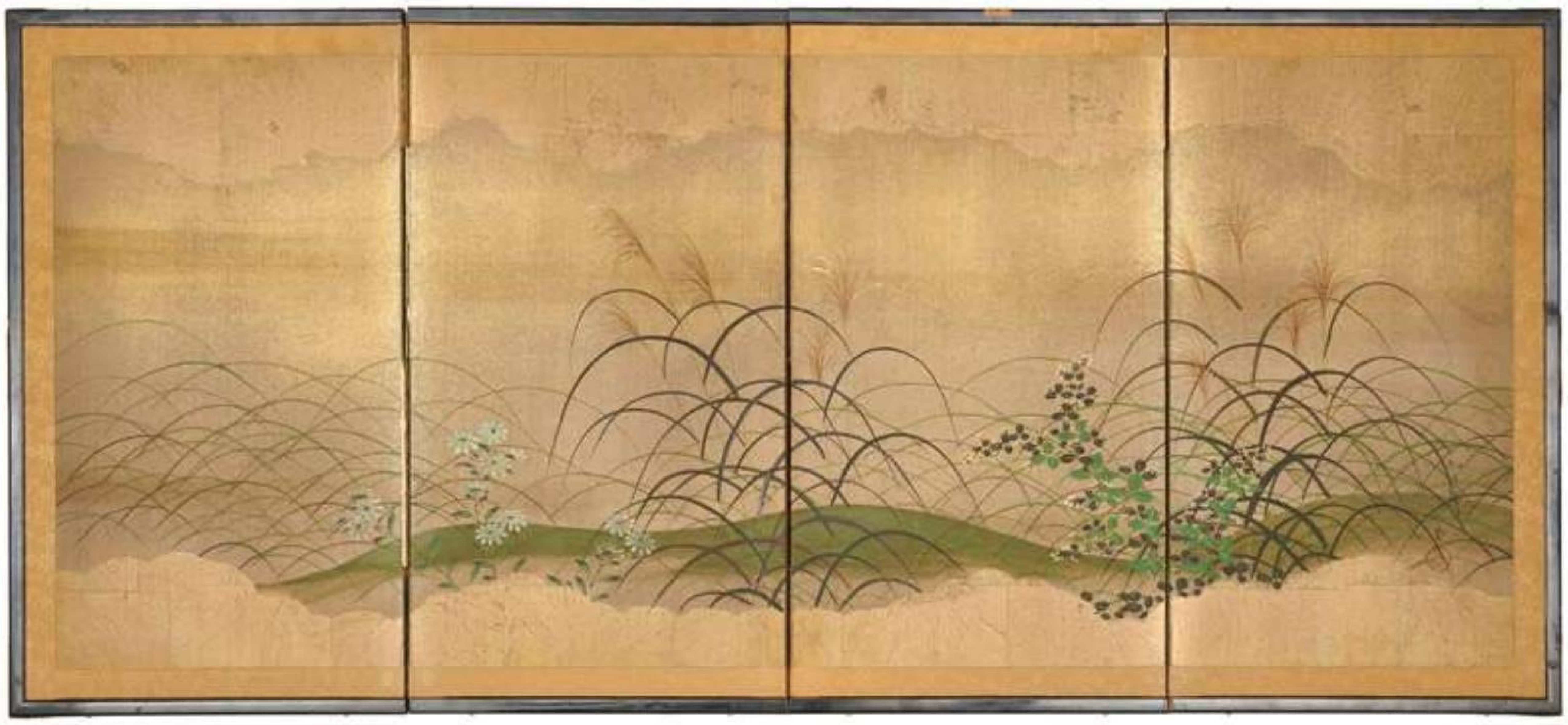
**165**

**A JAPANESE FOUR-FOLD SCREEN, 19TH CENTURY**

depicting ducks in a lotus pond with butterflies and birds in flight overhead, each panel 121 by 46cm.

**£100-150**

四曲屏风，日本19世纪



**166**

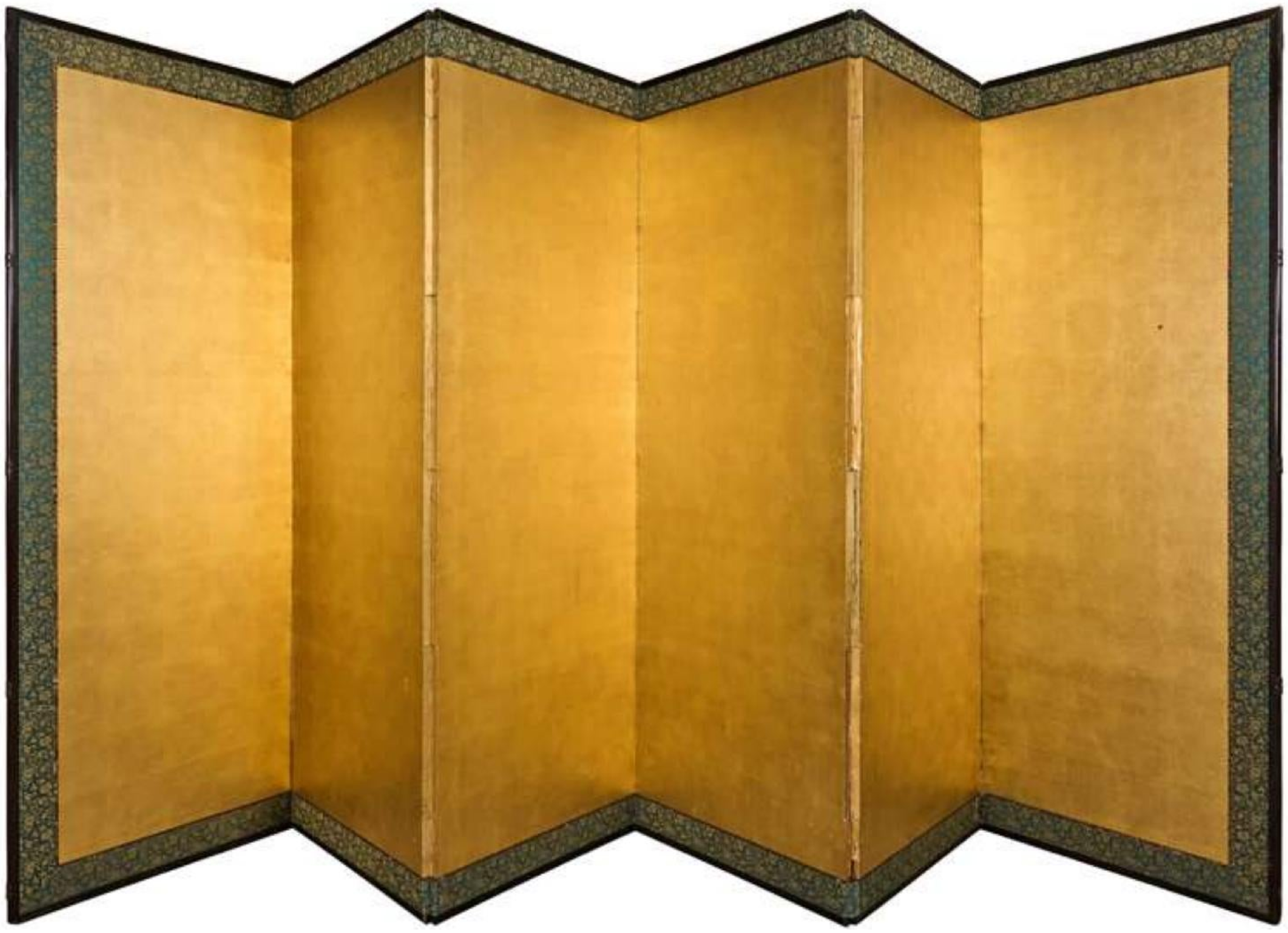
**A JAPANESE FOUR-FOLD TABLE-TOP SCREEN, 20TH CENTURY**

ink and colour on paper, painted with flowers and reeds and all reserved on a gold ground, each panel 51 by 28.5cm

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS

**£200-400**

桌面四曲屏风，日本20世纪



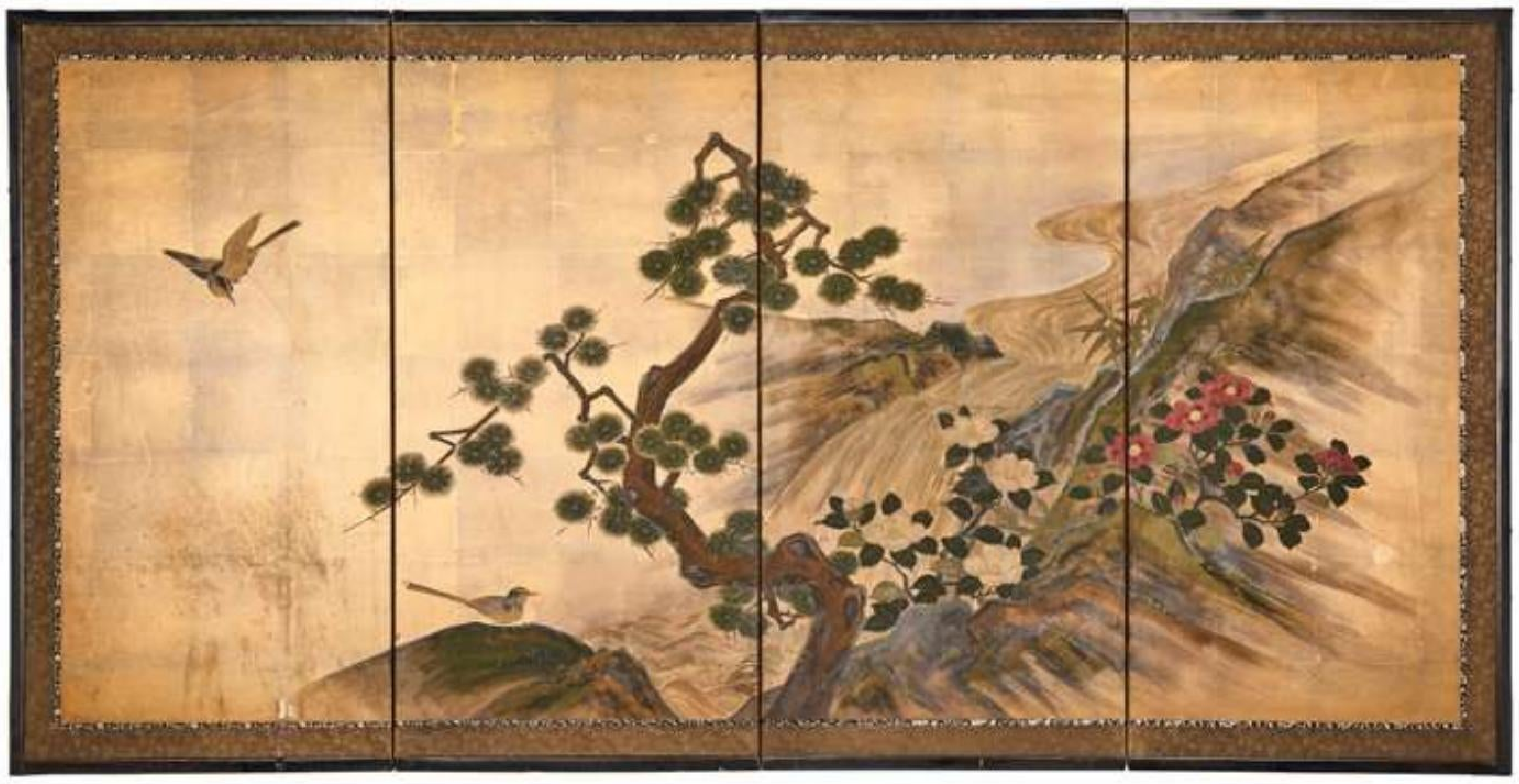
**167**

### A JAPANESE GOLD-LEAF SIX-FOLD SCREEN, MEIJI PERIOD (1862-1912)

each panel elegantly decorated with squares of gold leaf on paper, within a blue silk lotus scroll border, each panel 172 by 60.5cm

**£800-1,200**

明治：金箔六曲屏风（1868-1912）



**168**

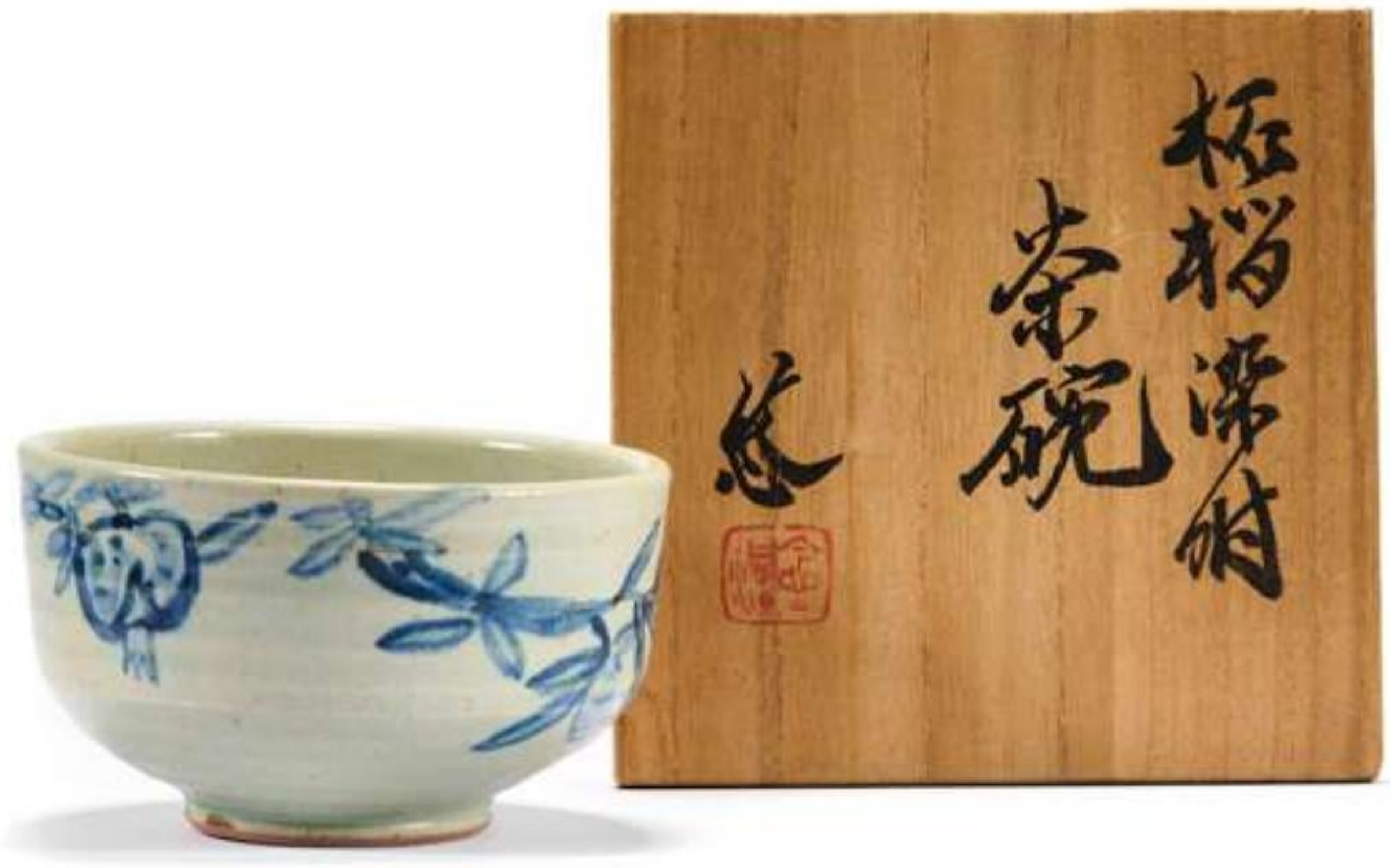
### A JAPANESE FOUR-FOLD SCREEN, 19TH CENTURY

ink and colour on paper, painted with a pair of wagtails beside a waterfall, all reserved on a gold ground, each panel 91.5 by 46cm

Provenance: From the collection of the late Christoph von Fürer-Haimendorf (1909-1995), ethnologist and professor of Anthropology at SOAS

**£300-500**

四曲屏风，日本19世纪



### 169

### KONDO YUZO (JAPANESE, 1902-1985), A SOMETSUKE ‘POMEGRANATE’ CHAWAN, SHOWA PERIOD

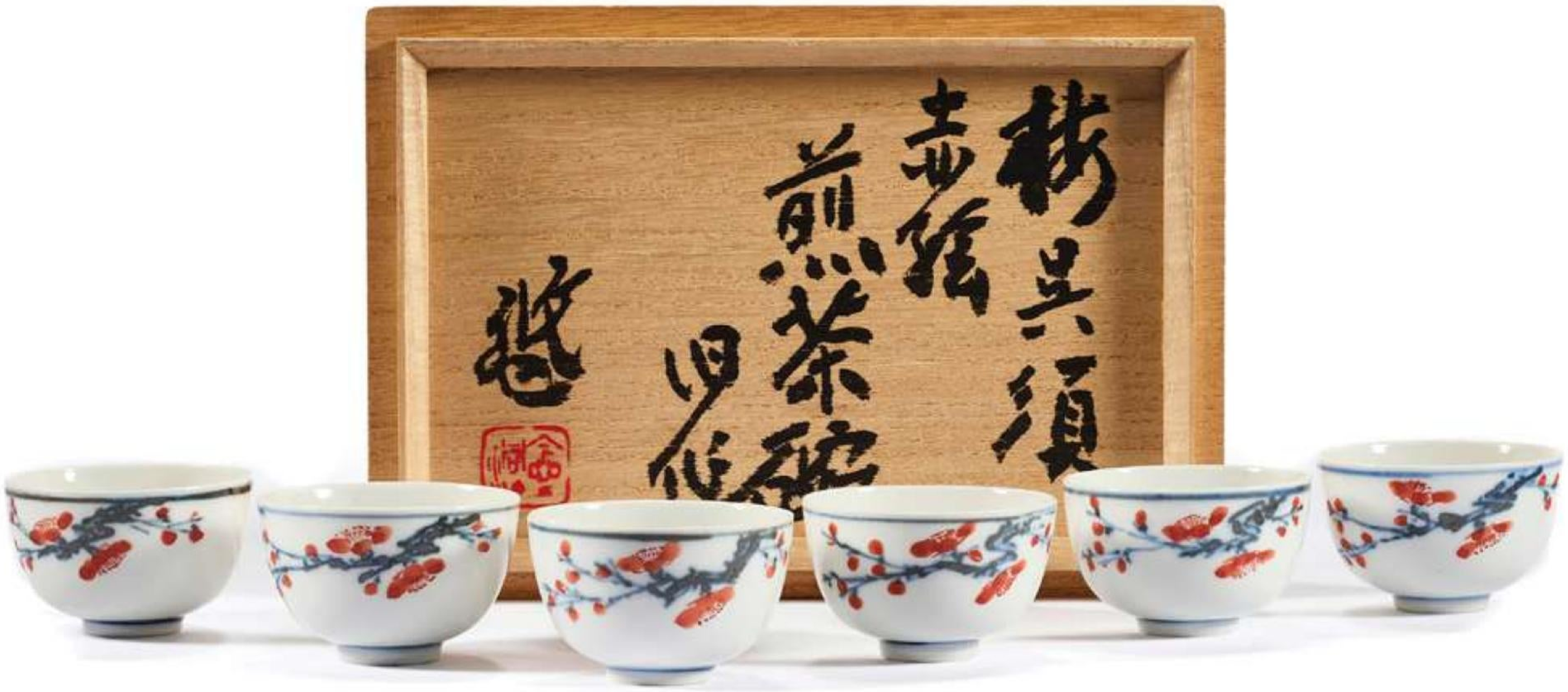
the deep rounded sides rising from a short straight foot to an everted rolled rim, freely painted in underglaze blue around the exterior with a leafy pomegranate spray, the base signed, 12.2cm diameter, wooden box

Provenance: A Japanese Private Collection.

Footnote: Kondo Yuzo (1902-1985) was a famed Japanese potter who was famous for his work in underglaze cobalt blue (sometsuke). Following his graduation from the Kyoto School of Arts, he worked as an assistant for Tomimoto Kenkichi between 1921 to 1924, while employed on the recommendation of Shoji Hamada. For many years he was considered one of the most skillful potters in Kyoto. He was designated a Living National Treasure in 1977 for his work in sometsuke.

**£200-300**

昭和：近藤悠三，青花石榴纹茶碗（1902 – 1985）



### 170

### KONDO YUZO (JAPANESE, 1902-1985), SIX SOMETSUKE AND RED SAKE CUPS, SHOWA PERIOD (1926-1989)

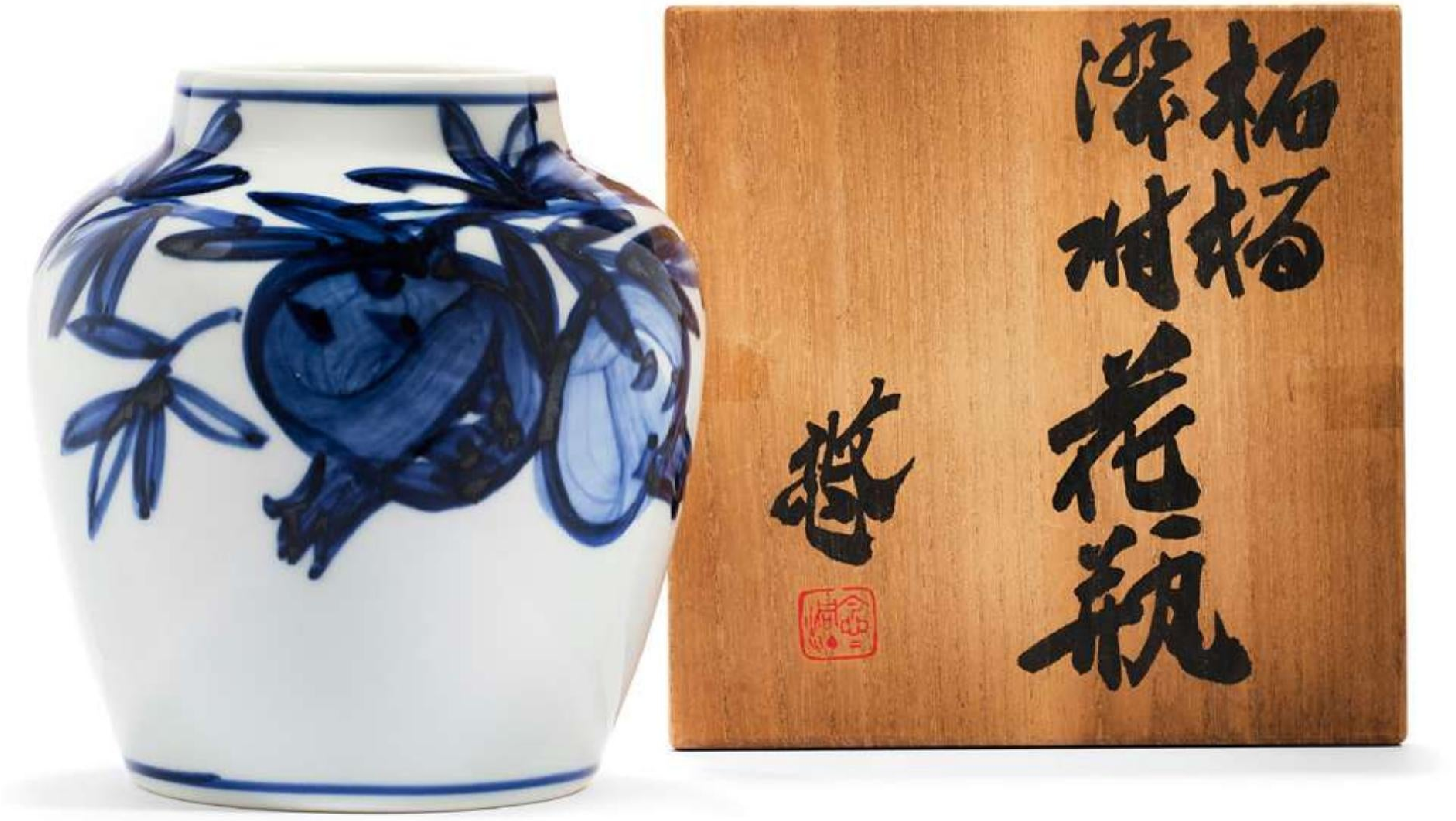
each with deep rounded sides rising from a short straight foot, painted in underglaze-blue and overglaze red with a spray of blossom, the base signed, 5.6cm diameter, wood box

Provenance: Acquired from Yumekoubou, Kyoto, Japan.

Footnote: In the context of Japanese culture and Kondō Yūzō’s work, red holds symbolic significance, representing protection from evil spirits, strength, and auspiciousness to bring good luck.

**£400-600**

昭和：近藤悠三，青花及红釉清酒杯六件（1902 – 1985）



## 171

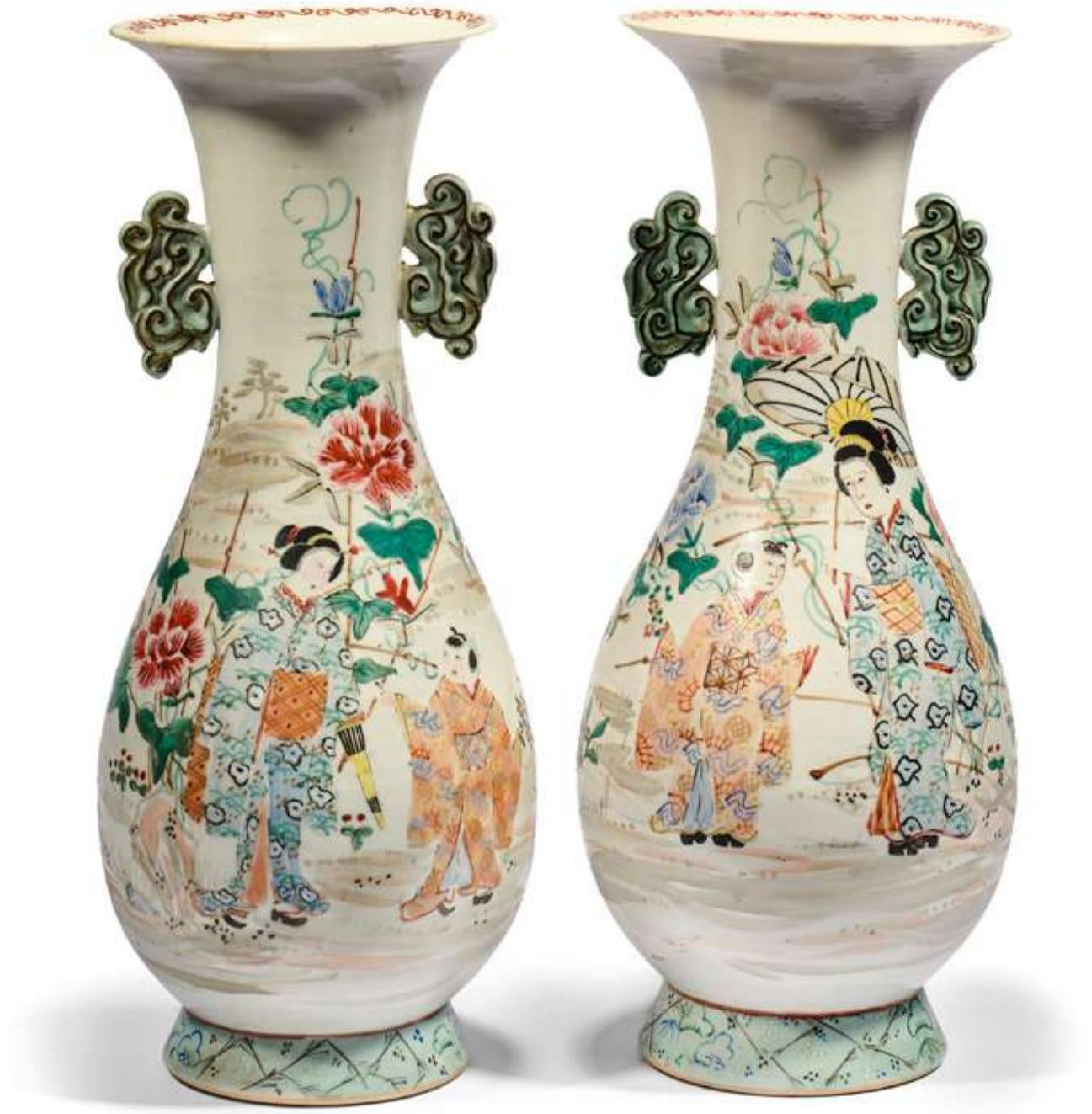
## KONDO YUZO (JAPANESE, 1902-1985), A LARGE SOMETSUKE ‘POMEGRANATE’ JAR, SHOWA PERIOD (1926-89)

the baluster body rising from a recessed base to a short tapering neck, freely painted in underglaze blue around the exterior with a leafy pomegranate spray, the base signed, 19cm high, wooden box

Provenance: Acquired from Ancient Art Kyozen (Kazuyoshi Co. Ltd.) Ukyo, Kyoto City, Japan.

**£400-600**

昭和：近藤悠三，青花石榴纹大罐（1902 – 1985）



### 172

### A PAIR OF JAPANESE VASES, 20TH CENTURY

each pear-shaped body rising from a short foot to a tall waisted neck set with a pair of scroll handles, brightly enamelled around the exterior with figures in a garden, 39.2cm high

**£200-300**

日本花瓶一对，20世纪

### 173

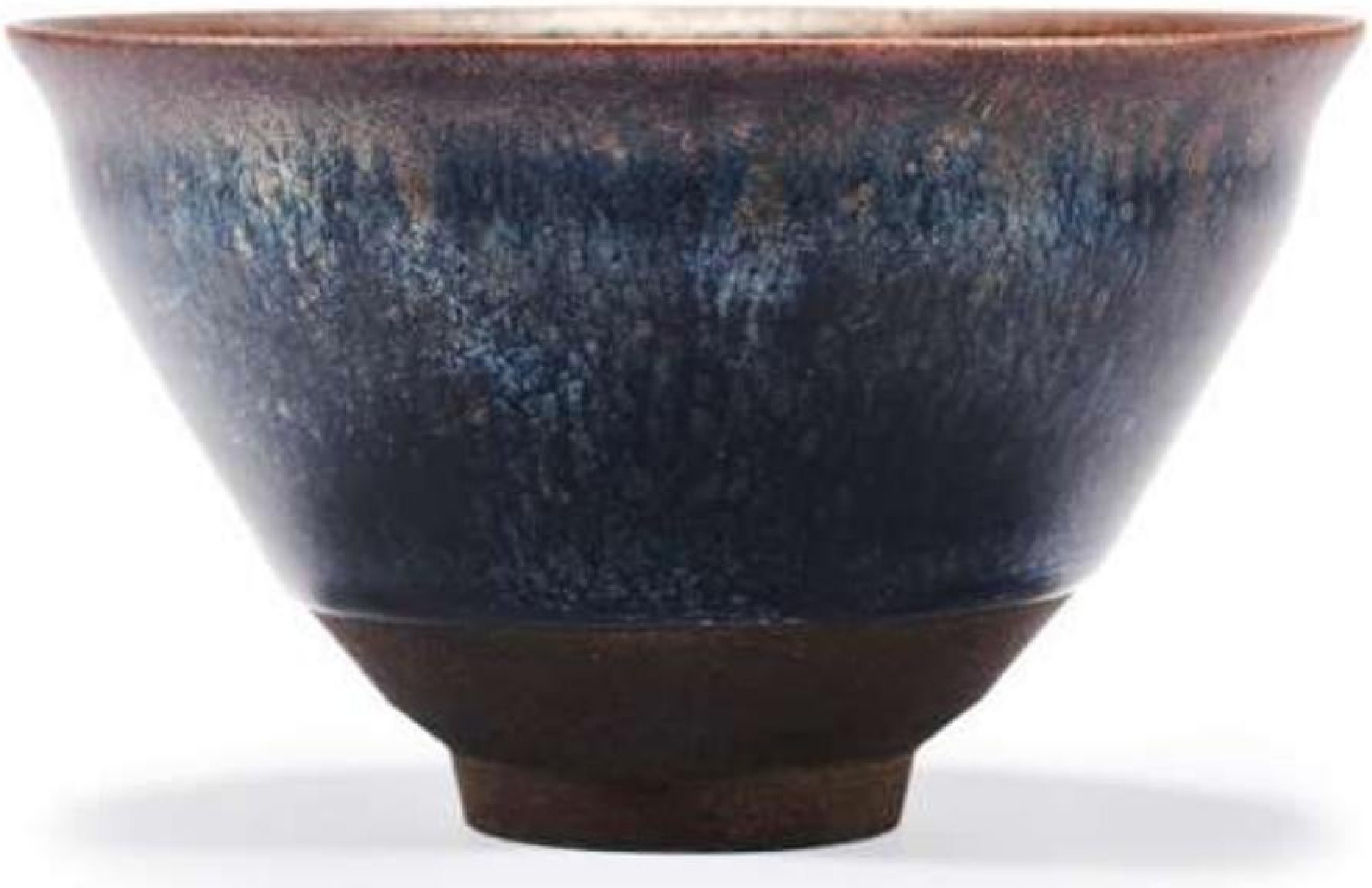
### A JAPANESE HARE'S-FUR GLAZED CHAWAN, EDO PERIOD 18TH CENTURY

the deep flaring sides rising from a short foot to an everted rim, covered overall with an iron oxide glaze, the streaks resembling hair, Japanese wood box, 12.3cm diameter

Notes: This teabowl represents a classic type that originated in Song-dynasty China and was later produced in Japan. Chinese teabowls of this type became highly prized in Japan, especially among Buddhist monks, during the twelfth and the thirteenth centuries. Later, similar vessels were produced in Japanese kilns, mainly in Seto.

**£200-300**

江户：兔毫釉茶碗，18世纪



### 174

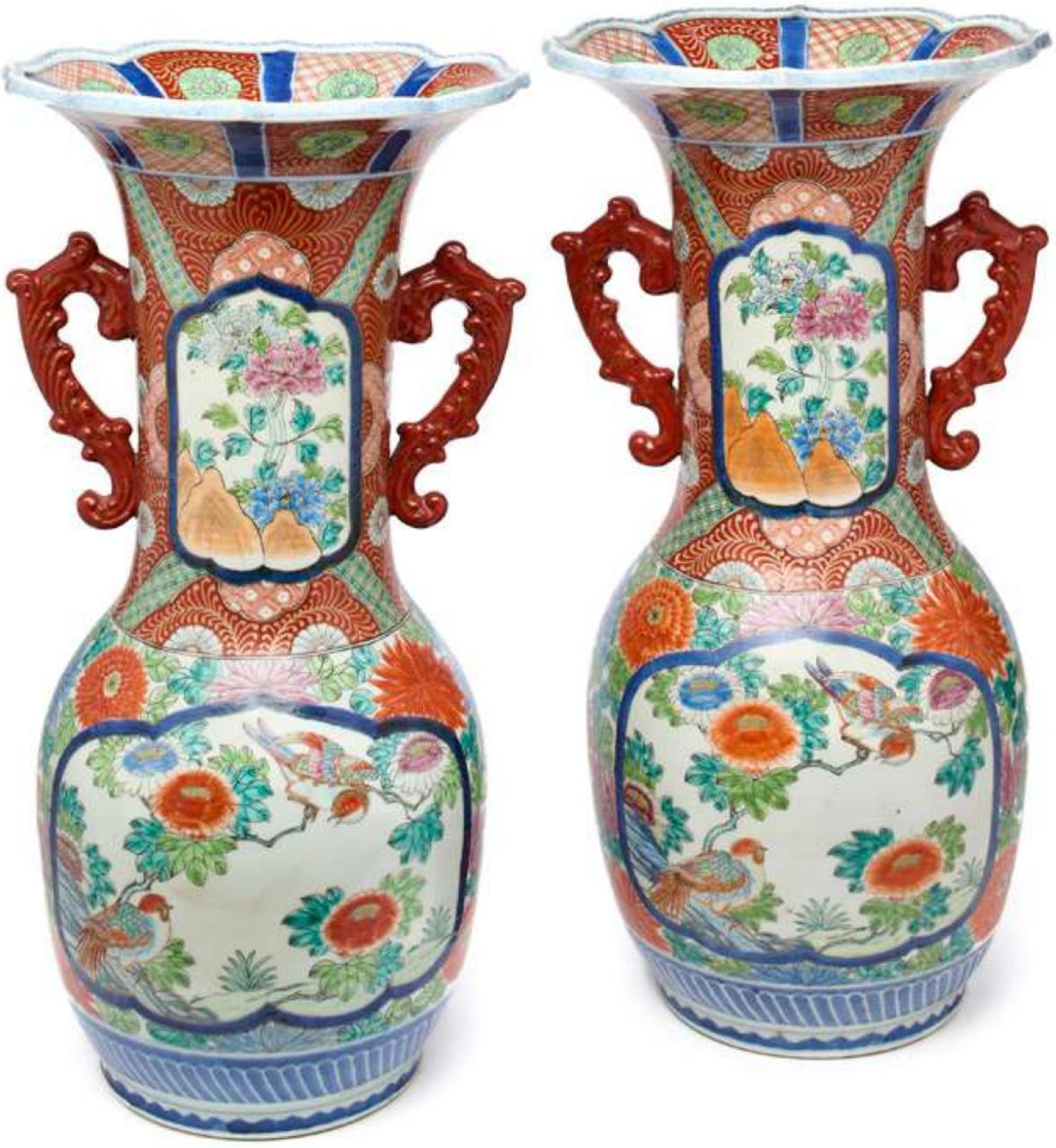
### A LARGE PAIR OF JAPANESE IMARI VASES, LATE EDO/EARLY MEIJI PERIOD (19TH CENTURY)

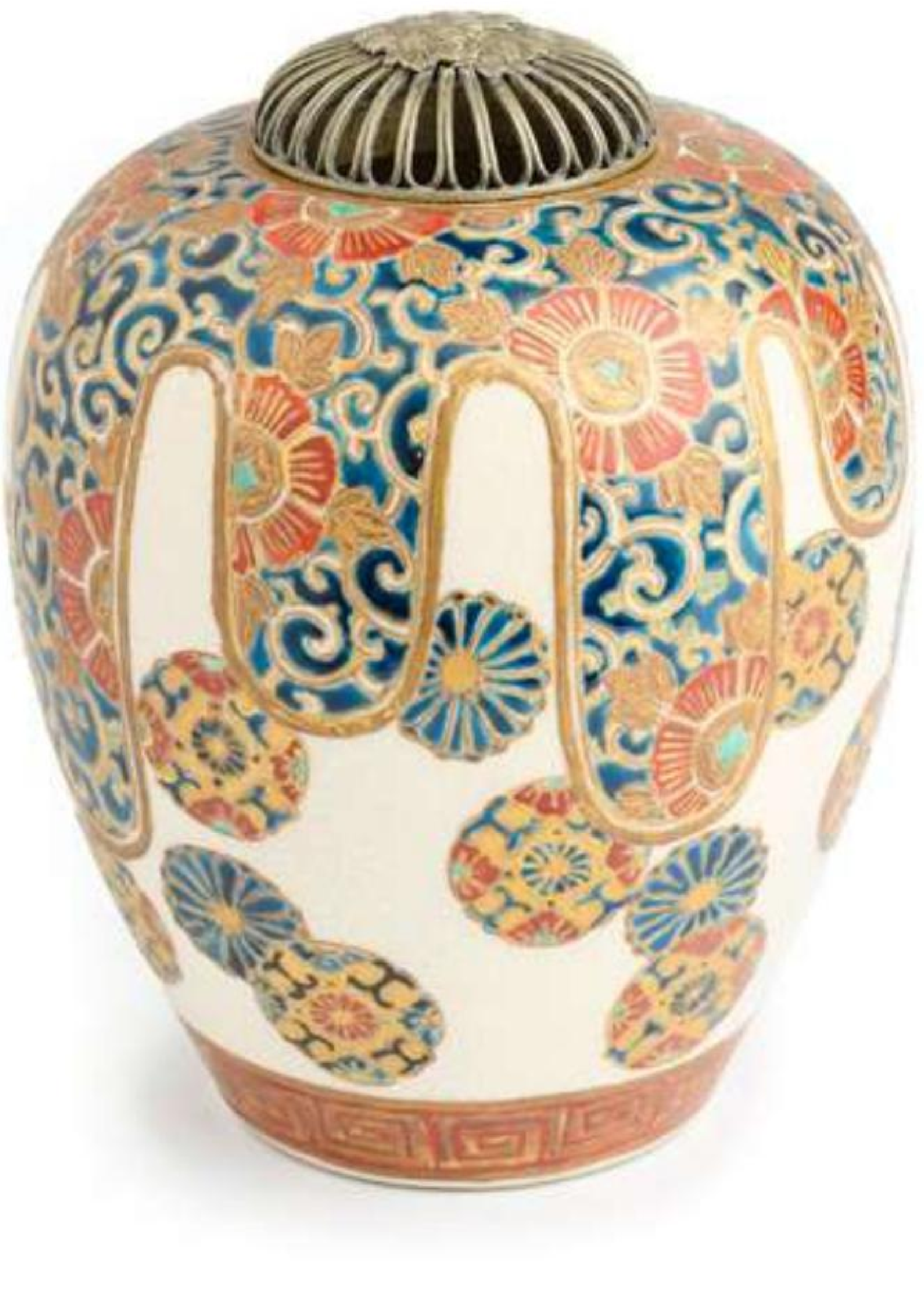
each ovoid body rising from a short tapering foot to a tall trumpet neck set with a pair of iron-red and gilt acanthus handles, enamelled around the body with two large cusped panels enclosing birds perched on blooms, all reserved on a dense leafy foliate ground, the neck similarly decorated, the base inscribed *Zoshuntei Sanpo Zo*, 59cm high

Footnote: The Zoshuntei Sanpo Zo mark refers to a type of Imari porcelain in the Ko-Imari style created by Hisatomi Yoshibe for export to the West and was produced in the Arita region from the late Edo into the Meiji period.

**£400-600**

江户晚期至明治早期：日本伊万里大花瓶一对，19世纪





### 175

### A JAPANESE GOSU-BLUE SATSUMA JAR AND SILVER COVER, MEIJI PERIOD

the ovoid body brightly enamelled and gilt with mon, the reticulated silver cover with florets, the jar 14cm high

**£600-800**

明治：蓝釉薩摩烧罐及银盖

# IMPORTANT INFORMATION FOR BUYERS
# SECTION A

## 1. INTRODUCTION

The following notes are intended to assist Bidders and Buyers, particularly those who are inexperienced or new to our saleroom. The sale of goods at our auctions are governed by our Terms of Sale (for Live Auctions or Online Auctions as applicable), our Privacy Policy, the Important Information for Buyers, and any notices that are displayed in our saleroom or announced by the Auctioneer (in the case of a Live Auction) or displayed on any Listing for a Lot in our Online Auction catalogue (in the case of an Online Auction) (collectively, the "Terms and Conditions of Business"). The Terms and Conditions of Business are available for inspection on our Website and at our saleroom on request. Our staff will be happy to help you if there is anything in our Terms and Conditions of Business that you do not fully understand.

Please make sure that you read the applicable Terms of Sale carefully before bidding. If your bid is successful, you will be obliged to comply with our Terms of Sale.

## 2. AGENCY

As Auctioneers we usually act on behalf of the Seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your Contract for your purchase of the goods is with the Seller, not with us as Auctioneer.

## 3. ESTIMATES

Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular Lot. Estimates may change and should not be thought of as the Lot's value or predicted sale price. The lower Estimate may represent the Reserve price (the minimum price for which a Lot may be sold) and will not be below the Reserve price. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the Auctioneer before the auction of the Lot (for Live Auctions), or on the Listing for a Lot in our Online Auction catalogue before the auction of the Lot (for Online Auctions). They represent a matter of opinion and are not definitive.

## 4 BUYER'S PREMIUM

The Terms of Sale oblige you to pay a Buyer's Premium at 25% on the Hammer Price of each Lot purchased. The Buyer's Premium is subject to VAT at the standard rate (currently 20%).

## 5. VAT

The following paragraphs are intended to give general advice on VAT for items purchased at auction. We have covered the common situations, and this may not be comprehensive. We are unable to offer Tax advice and we suggest you seek independent advice if you require clarifications or further information.

5.1 Items in our catalogue may be marked in the following ways:

(a) (†) indicates that VAT is payable by the Buyer on both the Hammer Price and the Buyer's Premium. VAT will be chargeable at the standard rate (presently 20%) for most Lots. Qualifying books will be charged at 0%. This imposition of VAT is likely to be because the Seller is registered for VAT within the UK and is not operating the Dealers' Margin Scheme on their consignment to us.

(b) (‡) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 5% (reduced rate due to nature of the Lot) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(c) (Ω) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 20% (higher rate) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(d) Lots which do not display one of the above symbols (referred to herein as unmarked Lots) have no VAT payable on the Hammer Price. This is because such Lots are sold using the Auctioneers' Margin Scheme. Therefore, an amount in lieu of VAT at the standard rate is included within the Premium and will not be shown separately on our invoice or be recoverable as input Tax.

5.2 For the items marked (‡) or (Ω), Buyers registered for VAT in the UK should notify us as soon as possible after the sale so that we can correctly instruct our shipping agents to complete the import into the UK under the Buyer's VAT registration and HMRC can issue a form C79. The charge on our invoice for the import VAT is not sufficient evidence to make a claim for the import VAT.

## 6. REFUNDS OF VAT

6.1 For Buyers from outside the UK, the VAT charged on the Hammer Price and Buyer's Premium or included in lieu of VAT in the Buyer's Premium can be refunded so long as the Buyer has:

(a) registered to bid with an address outside the UK; and

(b) discussed with us the proof of export we require and the timeframes to complete the export.

6.2 Once we are satisfied that the requirements referred to in Clause 1.6.1 have been met, and with the proof of export provided, the following VAT will be refunded:

(a) For Lots marked (†): The VAT on the Hammer Price and on the Buyer's Premium.

(b) For Lots marked (‡) and (Ω): the import VAT and, the VAT in lieu in the Buyer's Premium.

(c) For unmarked Lots: the amount in lieu of VAT in the Buyer's Premium.

6.3 To enable us to refund the VAT charged correctly we normally require the use of our international shippers to assist with the required paperwork. For private Buyers, we will only be able to refund the VAT if our shippers are used for the export of the Lot outside the UK.

## 7. REINVOICING SALES

For unmarked Lots, you can request a Lot to be reinvoiced outside the Auctioneers' Margin Scheme. VAT at 20% will be charged on the Hammer Price and the VAT on the Buyer's Premium will be itemised separately on our invoice. This will enable a VAT registered business to reclaim all the VAT. Please note that the item will no longer be eligible to be sold in the Margin Scheme. We recommend you seek advice before proceeding. Requests must be made within 6 months of the sale and certain conditions apply.

## 8. INSPECTION OF GOODS BY THE BUYER

As we act on behalf of the Seller, we are dependent on information provided by the Seller about their goods. We may inspect Lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of Lots to check their condition in the way a Buyer would do. You will have the opportunity to inspect the goods (upon request). Where a Lot is made available for inspection, we strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. Please carefully note the exclusion of liability for the condition of Lots set out in the Terms of Sale for Online Auctions at Clause 22.5 and the Terms of Sale for Live Auctions at Clause 18.5.

## 9. GOODS WITH ELECTRICAL COMPONENTS

These are sold as "antiques" for their historical and decorative attributes, and for collection and display only. They are not intended for use. If you buy goods with electrical components and intend to use them, you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

## 10. ENDANGERED SPECIES

If you intend to buy goods which contain endangered species, you need to find out if there is a prohibition on the purchase of goods of that character. For goods containing elephant ivory, you also need to satisfy yourself that they have been correctly registered or certified and meet the exemption conditions under applicable legislation.

## 11. EXPORT OF GOODS

If you intend to export goods you must find out:

11.1 whether an export licence is needed; and

11.2 if there is a prohibition on exporting goods of that character outside of the UK or on importing goods of that character in your intended country of import such as because the goods contain prohibited materials such as elephant ivory or other protected flora and fauna.

## 12. BIDDING

Bidders will be required to register with us before the auction starts. We Reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value Lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. Please enquire in advance about our arrangements for telephone or online bidding. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

## 13. BIDDING PLATFORMS

We offer free online bidding directly through our Website (www.olympiaauctions.com). You may also bid using an independent Bidding Platform. Bidders using an independent Bidding Platform or service should note that the platform may impose an additional fee or charge, which will be added to the total amount payable in the event your bid is successful. Please refer to the terms and conditions on the relevant independent platform for rates.

## 14. FINANCIAL CHECKS

As Auctioneers we may have to conduct various checks into our customers under the Money Laundering Legislation, under sanctions legislation and other related legislation. Unless we confirm we already have this information, on registration to bid you will be required to provide the following:

(a) For individuals, official photo identification (driving licence, passport or equivalent) and proof of address (if this is not included in your ID document).

(b) For corporate entities, the certificate of incorporation (or equivalent) with the entity's official name, registered number (if any) and registered address, as well as details and ID documentation for directors and beneficial owners of the entity.

(c) For trusts and estates, details and ID documentation for executors/trustees and details of beneficiaries: please contact us for further information.

14.1 You may be asked for further information if we deem this necessary.

14.2 If you are bidding for another person (your Principal) you will be required to provide the above information for yourself and your Principal, along with a signed letter from your Principal authorising you to bid on his/her behalf.

14.3 If you require further information about ID requirements, please contact enquiries@olympiaauctions.com. If we deem that you have not provided sufficient information for us to complete our anti-money laundering, terrorist financing and sanctions checks to our satisfaction, we may refuse to register you to bid and we may postpone completion of or cancel any Contract made by you and the Seller in the event you have made a successful bid.

## 15. COMMISSION BIDDING

You may leave commission bids with us indicating the maximum amount to be bid against a Lot (excluding the Buyer's Premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the Reserve (if any) and competing bids. If two Buyers submit identical commission bids, we may prefer the first bid received (where this can be reasonably ascertained). Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax/email or via our Website or online Bidding Platform.

## 16. METHODS OF PAYMENT

16.1 Online: Payment can be made at www.olympiaauctions.com/payments.

16.2 Cheque: Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.

16.3 Bank Transfer: Payments must be received from a bank account held in the name of the person or entity named on the invoice for the Lot.

16.4 Cash: £6,000 and "card holder not present" payments above £2,000 cannot be accepted.

16.5 Credit Card payments in person: Payments above £6,000 cannot be accepted.

16.6 Debit card payments in person: Payments are without limit.

## 17. COLLECTION AND STORAGE

Please note what the applicable Terms of Sale say about collection and storage (see Clause 13 of the Terms of Sale for Live Auctions and Clause 15 of the Terms of Sale for Online Auctions). It is important that you pay for and collect goods promptly. Any delay may involve you having to pay storage charges. You (or your agent) must bring photographic ID for collection. Please note that collection may be made during working hours only, usually Monday to Friday 09:30 to 17:00.

## 18. POTENTIAL CANCELLATION RIGHTS

If you purchase a Lot in an Online Auction as a Consumer in the UK or EU from a Seller who is a Trader, you may have a right to cancel your purchase of that Lot from the day of the auction up to the day which is 14 days after the date on which you take possession of the Lot. You may also have the right to cancel Services provided by us. Further information is set out in the Terms of Sale for Online Auctions.

# CATALOGUING PRACTICE
# SECTION B

## 1.

Please note that all measurements are approximate and that illustrations are not to scale. The condition of a Lot is not usually included in catalogue descriptions, and no assumptions should be made in the absence of this information. Condition reports are available on request.

## 2. CERAMICS

Obvious faults may be recorded in italics at the end of a description for ceramics.

## 3.CLOCKS AND WATCHES

All Lots are sold "*as is*" and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, the Bidder should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. The Bidder should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 4. DISPLAY ACCESSORIES

Please note that armour stands and many of the display mounts used in the catalogue(s) and the sale exhibition(s) do not form part of the Lot unless stated in the catalogue, though they may be made available to the successful Buyer of the relevant Lot(s). Please contact us for prices and further details.

## 5. FIREARMS

Please note that all bore sizes are approximate.

## 6. JEWELLERY

It is common practice for many gemstones to be treated by a variety of methods to enhance their appearance and the international jewellery trade has generally accepted these methods. Although heat enhancement of colour is usually permanent, in some cases this could affect the durability of a gemstone. Oiled gemstones may need re-oiling after a certain period. If no gemmological report is published in the catalogue, prospective Buyers should be aware that the gemstones or pearls could have been enhanced by some method.

## 7. PHOTOGRAPHS

In addition to the explanations set out below regarding categorising terms for works, please note the following. The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot description). A vintage photograph is one which was made within approximately 5–10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be printed later, "printed later" will appear in the Lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without the margins illustrated.

All photographs are sold unframed unless stated otherwise in the Lot description.

## 8. PICTURES

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

(a) "Attributed to": means in our opinion it is probably a work by the artist in whole or in part.

(b) "Studio of " or "workshop of ": means in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

(c) "Circle of ": means in our opinion a work of the period of the artist and showing his influence.

(d) "Follower of ": means in our opinion a work executed in the artist's style but not necessarily by a pupil.

(e) "Manner of ": means in our opinion a work executed in the artist's style but of a later date.

(f) "After": means in our opinion a copy (of any date) of a work of the artist.

(g) "Signed", "dated", "inscribed": means in our opinion the work has been signed, dated or inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

(h) "Bears signature", "bears date", "bears inscription": means in our opinion the signature, date, inscription or stamp is by a hand other than that of the artist.

## 9. SILVER, GOLD AND PRECIOUS METALS

Weights may only be accurate to within 5 grams. Weights shown as "(* oz)" are in troy ounces and usually rounded down to the full ounce.

## 10. THE FOLLOWING SYMBOLS MAY BE USED IN OUR AUCTION CATALOGUES:

(a) (◘) indicates a Lot with no Reserve.

(b) (✧) indicates a "Premium Lot". For Premium Lots, you must complete the required Premium Lot preregistration application and deliver to us such necessary financial references, guarantees, deposits and/or such other security as we may in our absolute discretion require, as security for your bid. Our decision as to whether to accept any pre-registration application shall be final.

(c) (◉) indicates items that have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export, such as a CITES certificate. The absence of the symbol is not a warranty that there are no restrictions regarding import or export of the item. We accept no liability for any Lots which may be subject to restrictions but have not been identified as such. Please refer to section A, paragraph 10 above.

(d) (⊕) indicates a Lot that may be subject to Artist's Resale Right.

(e) (○) indicates "Guaranteed Property". The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Olympia Auctions or jointly by Olympia Auctions and a third party. Olympia Auctions and any third parties providing a guarantee jointly with Olympia Auctions benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Olympia Auctions may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printed or pdf auction catalogue (where applicable), then Olympia Auctions will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Olympia Auctions webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a sale is guaranteed, a Special Notice will be included to this effect and this symbol will not be used for each lot.

(f) (∏) indicates "Monumental". Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Olympia Auctions prior to the sale to discuss any specific shipping requirements.

(g) (W) indicates property stored and to be collected from off-site storage. Please note that property can only be released once payment has been received in full and cleared funds. If you are sending your own authorised agent to collect property from Olympia Auctions on your behalf, please provide a letter of authorisation, a copy of your paid invoice and photographic ID.

(h) (#) Book sales. Although these items are not free from VAT, Olympia Auctions is able to use the margin scheme and VAT will not normally be charged on the hammer price. Olympia Auctions must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

OLYMPIA auctions

# AUCTION CALENDAR

Make a date in your diary to view our forthcoming auctions

7TH MAY 2025 | Viewing 4-6 May
**MODERN & CONTEMPORARY AFRICAN AND MIDDLE EASTERN ART**

11TH MAY 2025 | Viewing 4-6 May
**OLYMPIA TIMED: MODERN & CONTEMPORARY AFRICAN AND MIDDLE EASTERN ART**

14TH MAY 2025 | Viewing 11-13 May
**CHINESE & JAPANESE WORKS OF ART**

21ST MAY 2025 | Viewing 18-20 May
**EUROPEAN WORKS OF ART, OBJECTS & SILVER**

22ND MAY 2025 | Viewing 18-20 May
**JEWELLERY & WATCHES**

4TH JUNE 2025 | Viewing 1-3 June
**INDIAN, ISLAMIC, SOUTH EAST ASIAN & HIMALAYAN WORKS OF ART**

11TH JUNE 2025 | Viewing 8-10 June
**FINE PAINTINGS AND WORKS ON PAPER**

25TH/26TH JUNE 2025 | Viewing 22-24 June
**FINE ANTIQUE ARMS, ARMOUR & MILITARIA**

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please contact enquiries@olympiaauctions.com | +44 (0)20 7806 5541
Please note these dates may be subject to change

www.olympiaauctions.com | 25 Blythe Road, London W14 0PD

OLYMPIA auctions

# ABSENTEE BID FORM

## OLYMPIA AUCTIONS
SALE TITLE: CHINESE & JAPANESE WORKS OF ART
DATE: 14 MAY 2025
CODE: OA0158

Please mail, fax or scan and email to:
Olympia Auctions, 25 Blythe Road, London W14 0PD
Fax +44 (0)20 7806 5546
Email: pictures@olympiaauctions.com

**Important**
**Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.**

I agree to be bound by Olympia Auctions Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

**Methods of Payment**
Olympia Auctions welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

**Online:** www.OlympiaAuctions.com/payments

**Bank Transfer:** Payments must be received from a bank account held in the name of the person or entity named on the invoice for the Lot.

HSBC Bank Plc, 38 High Street, Dartford, Kent, DA1 1DG
IBAN No: GB39HBUK40190422033119
BIC: HBUKGB4B
Sort Code: 401904
Account No: 22033119
Account Name: Olympia Auctions

**Sterling Bankers Draft**: Drawn on a recognised UK bank.

**Cheque:** Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.

**Cash:** £6,000 and "card holder not present" payments above £2,000 cannot be accepted.

**Credit Card payments in person:** Payments above £6,000 cannot be accepted.

**Debit card payments in person:** Payments are without limit.

**Please print or type**

**Name**

**Address**

**Postcode**

**Telephone**

**Alternative telephone**

**Email**

**Signed**

**Date**

**Please note that if you have not dealt with us before, you will need to supply us with a copy of photographic ID and proof of address.**

| Lot no. | Lot description | £ Cover bid |
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